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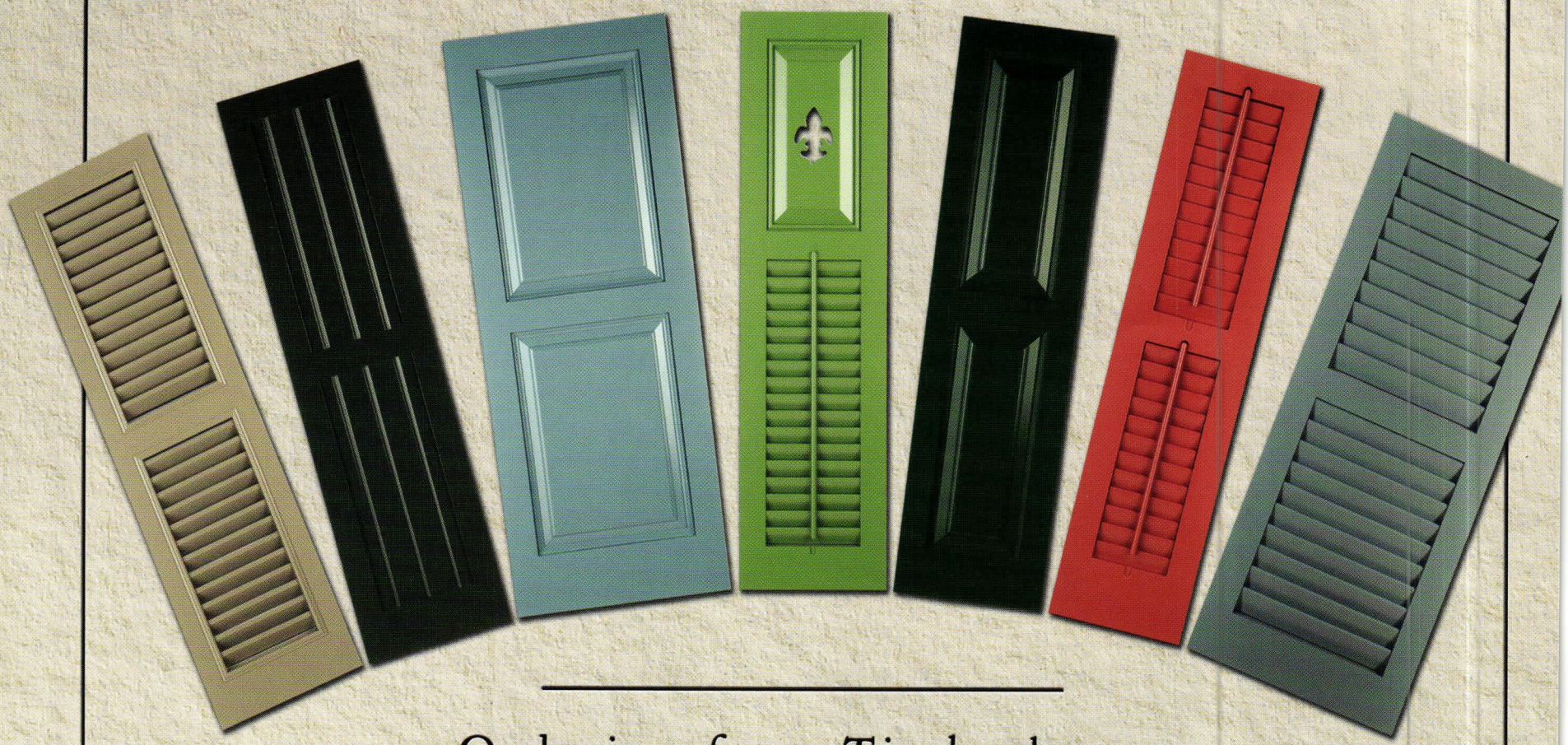
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On the cover: Driehaus Prize-winner Rafael Manzano Martos spent several years working on the restoration of the Casa de la Contratación (Trade Hall), part of the Alcázar compound of fortresses in Seville. *See page 8.*

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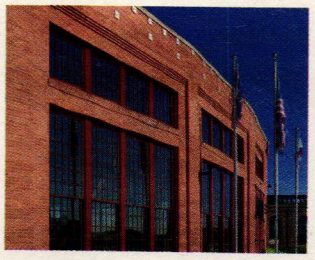
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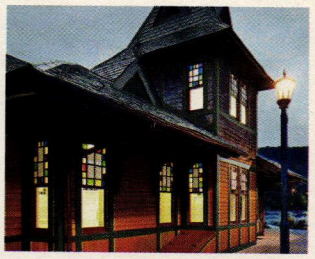
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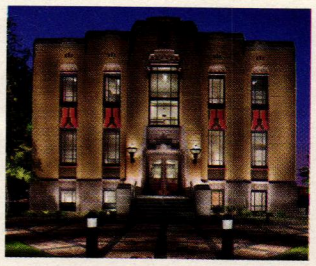
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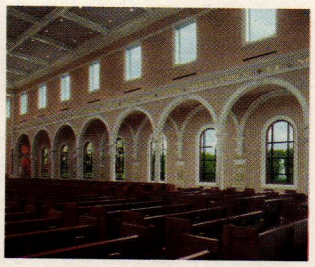
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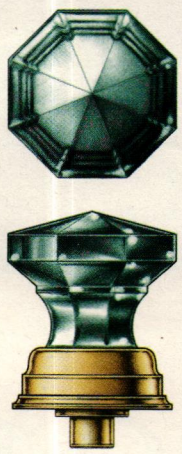
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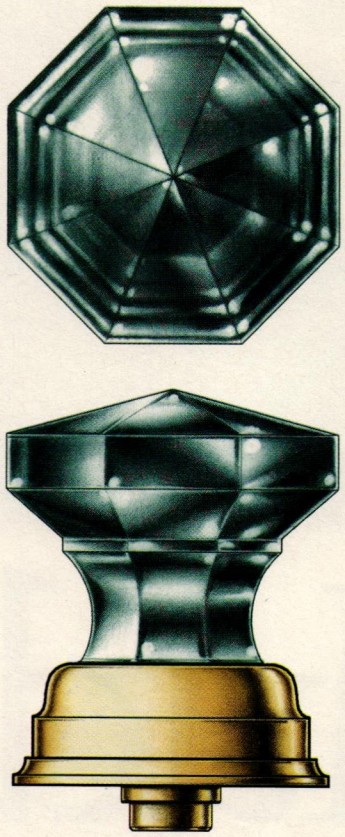
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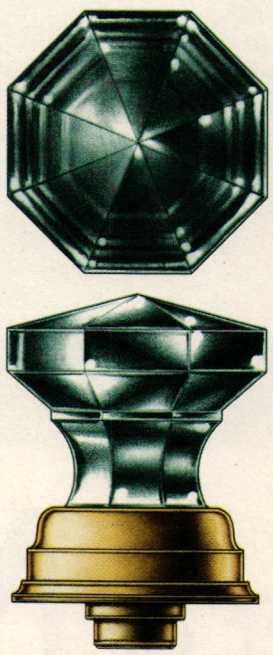


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Master of Mudéjar

Rafael Manzano Martos, the 2010 Driehaus Prize winner, infuses Classical architecture with Spanish and Muslim inflections. **By Kim A. O'Connell**

Winning the Driehaus Prize caps the remarkable 50-year career of Spanish architect Rafael Manzano Martos. All photos: Pepe Morón, courtesy of University of Notre Dame

A lovely legend surrounds the Alcázar, a royal palace in Seville, Spain, that is surrounded by fragrant fruit trees. In the 11th century, a ruler named Al-Mutamid, a poet, married a woman who missed the snowy hill country of her birth. To please her, the romantic king planted the gardens with peach trees, which blanketed the ground with snowy blossoms each spring.

Today, the Alcázar remains one of the most stunning developments in all of Europe. A compound of fortresses dating from the ninth century, the Alcázar is the world's foremost example of Mudéjar architecture, a blend of Christian and Muslim building traditions. Gardens, ballrooms, courtyards, chapels, domed rooms and other spaces offer glimpses into the myriad influences that have affected the site – and all of Spain – for hundreds of years.

More recently, the architect responsible for the restoration and care of the Alcázar made an important discovery. While investigating a part of the compound known as the Casa de la Contratación (Trade Hall), the architect discovered the former residence of Al-Mutamid, which led to a full restoration and reconstruction of the long-demolished site. That architect, the 2010 winner of the University of Notre Dame's prestigious Richard H. Driehaus prize, was Rafael Manzano Martos.

The $200,000 prize is presented annually to an architect who espouses traditional building and is considered the highest recognition of Classicism in the modern world. Previous laureates include Abdel-Wahed El-Wakil, a specialist in Islamic architecture; Elizabeth Plater-Zyberk and Andrés Duany of the Congress for the New Urbanism; and traditionalist Léon

Right: Manzano spent an important part of his career responsible for the restoration of the Casa de la Contratación (Trade Hall), part of the Alcázar compound of fortresses in Seville. There the architect discovered a variety of rooms, corridors and archways, which were fully restored and reconstructed.

Below right: In the early 1990s, Manzano designed and oversaw the entire restoration and updating of the Hotel Alfonso XIII in Seville, including its lavishly decorated guest rooms.

Krier. In joining this illustrious roster, Manzano, as he is known, brings his scholarship and use of the Mudéjar style to a wider audience. Manzano has designed hotels, houses, commercial buildings and other complexes throughout Spain. His work has expanded into other parts of the world as well, including Iraq, Saudi Arabia, Bahrain, Tunisia and one project in the United States.

"Rafael Manzano Martos discovered a love for architecture in his native southern Spain," said Michael Lykoudis, Francis and Kathleen Rooney Dean of Notre Dame's School of Architecture, in his announcement of the 2010 winner. The jury chose Manzano, Lykoudis stated, for "his skillful and inspirational ability to render Classical ideals in the local vernacular, blending a multitude of cultural influences into a cohesive whole that respects the past and informs the future."

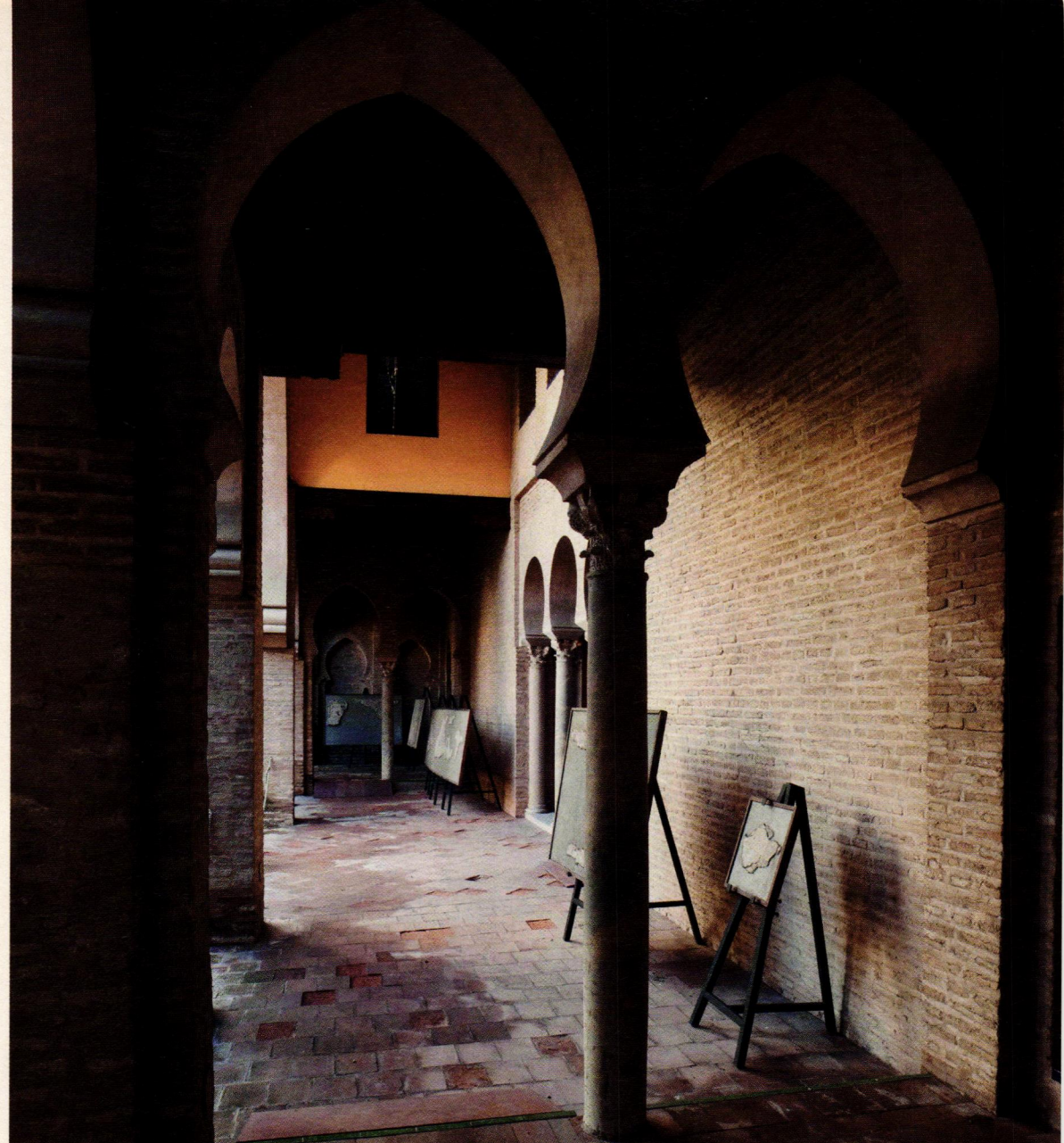
In winning the Driehaus Prize, Manzano caps an architecture career that has spanned half a century. He has worn many hats – architect, planner, restorer, professor and archaeologist. The unifying thread, for Manzano, is a deeply rooted respect for tradition and beauty. "Concerning restoration," Manzano says (via an edited translation from his native Spanish), "in my opinion it is necessary to save the buildings' integrity and veracity as a document itself in history as well as its beauty. As an architect, I've always considered beauty as one of the important results of the intervention."

Classic Values

Born in Cádiz, Manzano studied design at the Architecture School of Madrid, earning his degree there in 1961 and a doctorate in 1963. After he finished his university work, Manzano joined the Service for the Defense of Spain's National Artistic Heritage Ministry. At the same time, he entered the Service for the Organization of Cities of National Artistic Interest, developing architecture in a variety of cities around the country. During this period, he also collaborated with the Arabian Studies School, where he first developed his interest in Arabic archaeology, history and typology.

Like other traditionalists of the last half-century, Manzano often had to find his inspiration and his knowledge outside the academy, which was so focused on contemporary architecture. "I was self-taught in the study of the architectural language of diverse periods of architectural history," he says, "which is necessary to understand deeply the internal laws that govern the architectural composition of their buildings, to allow for the new utilization of their forms."

From 1970 to 1991, Manzano served as the director-curator and governor of the Alcázar in Seville. Although it was in great need of repair, the Alcázar retained evidence of its many architectural styles and influences, including Mudéjar, Gothic, Romanesque and Neoclassical. During his tenure there, Manzano focused his attention on exploring, excavating, restoring and reconstructing the compound. In excavating the palace of Al-Mutamid, for example, Manzano discovered a variety of arched spaces, a cross-shaped yard, a pool and a central fountain. While doing the restoration and reconstruction, which included several beautiful and historic courtyards, he worked to







From 1970 to 1991 Manzano was the director-curator for the 9th-century Alcázar fortresses in Seville, which provided a rich variety of architectural spaces and details – gardens, yards, palaces, domed rooms, arcades, etc.

Teaching has been an essential part of Manzano's long career as well. He began his teaching career as a lecturer at the Superior Technical School of Architecture in Madrid and was appointed chair of the school in 1965. Two years later, he moved to the Superior Technical School of Architecture in Seville, where he still serves on the faculty, worked with the Architecture School of Granada and led courses in Mexico, Rome and Naples. In the 1970s, Manzano was a member of the Royal Board of Trustees of La Alhambra and El Generalife in Granada, where he led the construction committee and advised on many restorations.

One of his most important projects archaeologically involved his work with Medina Azahara, an Arab development in Córdoba that had been entirely destroyed in a time of war around 1010. The site lay dormant until a modern excavation began in the 1910s. Still, to date only about 10 percent of the historic site has been restored, and surrounding development threatens the site. Manzano worked there for 10 years in the 1970s and 1980s, during which time he helped to restore several key areas, such as ceremonial courtyards lined with distinct striped horseshoe arches.

At the Medina Azahara, new walls were carried out in masonry with fragments of stone that had been excavated at the site, while the older sections remained all stone. "In this manner the old thing and the new thing could never be confused," Manzano says, "and at the same time it was the most economic material of all possible, and presented an identical color and acquired a similar patina to the old one."

For the Caja de Ahorros headquarters in Seville, Manzano restored a 16th-century Neoclassical structure, with its distinctive layers of stone arches set on marble columns in the courtyard. For this he created new complementary facades where historic ones were missing, while designing a new board room, offices, library, assembly room and working areas.

Manzano has also designed new construction projects – many residential – in Spain and elsewhere. He has built stately homes, including a house once owned by bullfighter Curro Rombero that now belongs to the singer Julio Iglesias; housing units in Seville, Granada and Madrid; a country club and resort in Cádiz; and a residential complex, hotel and spa in Málaga.

retain a sense of unity for the entire complex, acknowledging the new construction through such subtle means as the type of brick and building materials used, rather than creating a dramatic departure aesthetically.

"Regarding new construction, I've always acted according to the landscape in which they had to be integrated, both urban and rural," Manzano says. "Even when talking about modern complexes…I consider it necessary to build the new works according to the existing compound so they don't cause any discordant effect."



Manzano spearheaded a comprehensive exploration of the Alcázar, uncovering hidden ditches, archways and galleries — such as this one — that were restored to their original appearances.



An exterior view of one of the residential palaces at the Alcázar.

"An architect...must specialize in the use and knowledge of traditional architecture as well as to study deeply the historical period in which the building was integrated," says Manzano. "It's not valid but [common] to entrust these works to famous architects....It's said that they [historians] have collaborating with them to stand in for their ignorance, but there's a history document that only the architect can read: the building itself."

Beyond History

Manzano is, of course, a renowned expert on Mudéjar architecture. In the annual Driehaus lecture at Notre Dame in November, he expounded on the nature of the style. "Mudéjar art and architecture are prime examples of the uniqueness of Medieval Spain," Manzano said. "It is important to say that the Mudéjar style is not a style in the same sense that we refer to Romanesque, Gothic, Renaissance and Baroque. These styles have a group of characteristics in common. These characteristics occur in a given time and in various countries. These styles emerge, evolve and slowly die out to give way to new styles."

Mudéjar, by contrast, is "beyond history," as Manzano says – influenced by and reflective of religious or secular trends over time but maintaining its essential aspects. First and foremost, Mudéjar architecture is characterized by the use of brick as the primary building material, with elaborate tiling and ornamental designs and patterns. In religious Mudéjar architecture, the stylistic fusion is most evident in the Roman and Gothic flourishes that are replicated in brick. Secular Mudéjar architecture, by contrast, is characterized by entirely Islamic forms and materials, Manzano says. It gives an Eastern inflection to the most western peninsula of the Mediterranean, providing an enlightening East-West dynamic.

Manzano believes that Mudéjar architecture is of enormous significance not only because of its history but also because of its inherently sustainable design for the warm climates of the Mediterranean, Africa, Asia and, as he says, "even America." Because of his extensive knowledge of Hispano-Arab architecture, Manzano has been commissioned to develop a hotel in Mosul, Iraq; a shopping complex in Riyadh, Saudi Arabia; a manor house for an official in Bahrain; and a restoration plan in Testour, Tunisia. He has also worked on an Arab residence in California.

"I do not believe in the polemics [of East versus West, Christian versus Muslim]; that is a thing of politicians and not of architects," he says. "I believe that if you are to know the Eastern cultures better in the West, we should place more value on what unites us rather than what separates us."



For the Caja de Ahorros headquarters in Seville, Manzano restored a 16th-century Neoclassical structure, known for its arched and columned courtyard.

Going forward, Manzano plans to continue working with traditional thinkers and New Urbanists, teaching in the academy, and restoring buildings in his native Spain and elsewhere. He remains optimistic about the future, despite the prevalence of what he calls a "vulgar" form of modern and contemporary architecture.

"When architecture loses [context], with vulgarity and repetitive forms that are not contributing at all to the cities' interest, there's always a flashback to classic values," Manzano says. "This allows the architect to face the eternal laws of beauty inherited from the ancient world. This language has been spoken at every century, with different accents, with a new prosody. This has to be applied to our century too...applied to the specific functions of every building, to the new linguistics imposed on our times." **TB**

Web Extra: Additional photos can be seen at www.traditional-building.com/extras/Feb11Profile.htm.



The Edificio Cajasol building, in front of the Plaza de San Francisco Square in Seville, is one of several projects Manzano has spearheaded in that city.

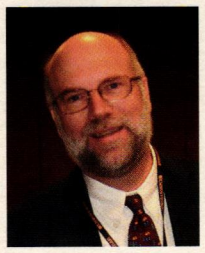
Compatibility vs. Differentiation

Six design professionals wrestle with the biggest problem confronting preservation today: Should new construction in historic areas be stylistically similar to existing acrchitecture, or present a bold contrast?

During the Traditional Building Exhibition and Conference held in Chicago last October, five architects (one acted as moderator) and a representative from the National Parks Service met for a roundtable discussion. Also on hand was Clem Labine, founder of *Traditional Building, Period Homes* and *Old House Journal* magazines, and the guiding hand behind this event. The topic was "The Secretary of the Interior's Standards: Managing Differentiation and Compatibility." The discussion covered a wide range of issues. It started with each of the four panelists presenting a recent sympathetic addition project.

Traditional Building magazine is most grateful to the participants who gave so generously of their time and expertise to discuss this important topic. – *Martha McDonald*

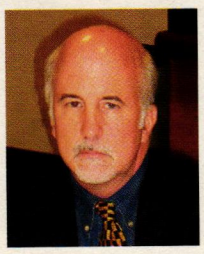
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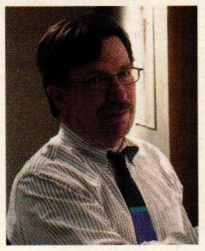
Moderator **Steven W. Semes** is associate professor of architecture and academic director of the Rome Studies Program for the University of Notre Dame School of Architecture. A practicing architect for more than 30 years, he has designed a variety of preservation and new construction projects throughout the U.S. Semes is also the author of *The Future of the Past: A Conservation Ethic for Architecture, Urban Design and Historic Preservation* (2009) and *The Architecture of the Classical Interior* (2004) and a contributor to *The Elements of Classical Architecture* (2001), all published by W.W. Norton & Co. He is a fellow emeritus of the Institute of Classical Architecture & Classical America (ICA&CA) and was educated at the University of Virginia and Columbia University. He is also the recipient of the second annual Clem Labine Award for contributions to a humane built environment.



Philip B. Chen, AIA, LEED AP, is a principal with Ann Beha Architects, Boston, MA. He is currently leading projects at the University of Chicago, Pennsylvania State University, the Massachusetts State House and at Rhode Island's historic Fort Adams. Prior to joining ABA, he served as project architect for the Shaw Center for the Arts in Baton Rouge, LA, a $53-million project that included the Louisiana State University (LSU) Museum of Art, the LSU School of Art, the City of Baton Rouge, the State of Louisiana and the Baton Rouge Area Foundation. He holds a Master of Architecture degree from the Graduate School of Design at Harvard University and a Bachelor's Degree in Environmental Design from Texas A&M University.



Brian J. Connolly, AIA, is a principal of Zivkovic Connolly Architects P.C., New York, NY. He is a graduate of the architectural programs at the Institute of Technology and Trinity College, Dublin, Ireland. He also qualified as a member, with honors, of the Royal Institute of the Architects of Ireland, and is a fellow of the Institute of Classical Architecture & Classical America (ICA&CA) where he currently chairs the publicity committee, selecting important treatises and books for publication. His more than 25 years of experience comprise both new construction and historic preservation in the U.S. and Europe. His client list includes the Juilliard School of Music, the School of American Ballet at Lincoln Center, NY State Power and Port Authorities, and many private residential clients.



Robert D. Loversidge, Jr., FAIA, is president and CEO, Schooley Caldwell Associates, Columbus, OH. He is also a past chair of AIA's National Historic Resources Committee, a recipient of the AIA Ohio Public Service Award and the AIA Ohio Gold Medal. Loversidge was principal-in-charge of the $100-million renovation, restoration and addition project at Ohio's National Historic Landmark Statehouse and the Ohio Judicial Center, an $85-million adaptive use project for the Supreme Court of Ohio. Recent projects include restoration of Frank Lloyd Wright's Westcott House in Springfield, OH, and work at state capitols in Kansas, Utah and Minnesota. He has served as Ohio's Architect of the Capitol since 1989.



John Sandor is an architectural historian with the Technical Preservation Services, National Park Service, Washington, DC. His more than 20 years experience in interpreting and applying the Secretary's Standards in state and federal programs include a position as architectural coordinator for the West Virginia State Historic Preservation Office. His work on the technical aspects of preservation takes advantage of earlier experience as a carpenter. Sandor is a graduate of Carnegie Mellon University and currently serves as the president of DC's Latrobe Chapter of the Society of Architectural Historians and vice president of the DC Preservation League.



Mark Thaler, AIA, is a principal and historic preservation expert with Einhorn Yaffee Prescott (EYP) Architecture & Engineering, PC, Albany, NY. For more than 25 years he has focused on the preservation, renovation and adaptive reuse of historic buildings. He has spoken on the topic of the Secretary of the Interior's Standards at two previous Traditional Building conferences. He is a two-time Palladio Award winner and a recipient of a national AIA Honor Award for Architecture for the Rehabilitation of the Washington State Legislative Building. He has led restoration and renovation projects at Ellis Island, the Washington and New York State Capitols and a large number of colleges and universities. He has lectured widely on assessing and improving energy performance in historic buildings.

Portrait photos: Steven W. Semes, Brian J. Connolly, John Sandor photos by Annabel Hsin, *Traditional Building* magazine. Mark Thaler, courtesy of Einhorn Yaffee Prescott; Robert D. Loversidge, Jr., courtesy of Schooley Caldwell Associates; Philip Chen, courtesy of Ann Beha Architects

The Roundtable

Semes: First of all, I would like to think of this as a conversation rather than a debate. This is an historic opportunity. Today we are presenting a range of different approaches to a single issue, then we are going to talk about that range and how it is reflected in the way we work within the Secretary's Standards. We hope to find out how the range is accommodated or limited by adding new architecture to old architecture, whether it is an addition to an historic structure, infill in an historic district or some other form.

I would like to ask John to comment on these four projects. Let's pretend these were presented to your office at NPS for tax credits. How would you begin to evaluate them?

Sandor: On the first project we looked at [the high school in Western Massachusetts, see below], I would say that the scale of the addition would be a problem. In the end, part of what you showed looked relatively differentiated, it looked like an addition and one that, if it weren't so big, wouldn't be an issue. But when the addition wraps the building you have lost the sense of what the building originally was, you have made something fundamentally different and that wouldn't meet the Standards.

The rowhouse mansion in Manhattan (see page 18) would probably set some people's hair on end a bit because of the historical accuracy of the details. When a building is in a fully built urban environment, where the addition is on an adjacent empty lot, our experience is that often the least impact you can have is to make that addition look independent. In some sense, the Carhart Mansion does that. It could have well been built on the block five years later than the original building. The fact that it is interconnected can become irrelevant. It would have a far greater impact if it looked like it was obviously a part of the original, even if it was a subordinate part. In this case, it looks fully independent. It has its own entrance. One can't really tell that it is indeed an addition.

Philip's project – the music building at the University of Pennsylvania (see page 16) – represents an interesting example. As you move around the building, its differences increase. The projecting bays across the back probably wouldn't seem as successfully compatible on the side elevation. When your vision takes in the façade as well as the side where the addition adjoins, the less difference you see, probably the better. The less going on, the more it allows the primary building to remain primary and the addition to become more subordinate.

PROJECT

EYP Architecture & Engineering, PC: Additions at Northfield Mount Hermon School

This project involves several cottages designed by E. C. Gardner of Springfield, MA, in the Eastlake style at a private secondary school in Western Massachusetts. Constructed in the 1880s, the five cottages were built in a row and are at the heart of the campus. Overlooking the campus playing fields, they occupy an important promontory. Four of the five cottages served as the original dormitory buildings, with the smaller central building serving as the original kitchen facility. The dormitories were each constructed as three-story buildings with a central stair, while the kitchen building was two stories high.

As the campus grew, a number of changes were made to the buildings. With construction of a new dining hall, the original kitchen building was converted into offices and in the 1960s, two of the original dormitories were significantly enlarged. Interior finishes within all four of the residences were modernized during the latter half of the 20th century, although they survived intact in the smaller central building.

In 2007, EYP was commissioned to design additions and renovations to the buildings that would double the size of the two smaller residences, address life-safety and accessibility concerns, and return the rich architectural detailing that once characterized the buildings. Both of the smaller residences required a second resident faculty apartment, several additional student rooms, student amenities, a new fire stair and an elevator. However, funding constraints mandated a two-phase design approach. Life-safety concerns required that a new fire stair be built immediately on each building so that students could again occupy the third floors, which had previously been served by a single open stair. This new construction would need to be incorporated into the final design.

The question of architectural massing and detailing of these large additions was, of course, central to the design. The bones of the original buildings remained intact and although the interior finishes, doors, and trim had been lost over time, the evidence of what had been lost remained in the old kitchen building. The cottages, each of which is named, remain loved buildings on the campus.

Our design approach was to restore the original buildings to the extent possible and to extend the usable program area by working within the original architectural language. The idea of significantly differentiating the new construction from the old in this instance would not, in my opinion, create a harmonious whole, but rather a schizophrenic interplay of two equal masses competing with one another. The differentiation between the original building and addition in this instance is much more subtle. While the original buildings were constructed with brick exterior walls, the additions are designed using wood-frame construction and are set back from the original buildings. Common detailing of wooden fretwork, patterned shingles, and wrap-around porches are then used to unite old and new into a single design.



Because of funding issues, the school couldn't complete the project, so EYP did a phase-one approach, dealing with the fire code and putting in a new stair. The firm copied original detailing found in one of the cottages in the doors and stair. At it stands now, one of the external walls will become an internal wall in the second phase, and an elevator will also be added. In the meantime, the language is the same. Windows in the external wall are located where the doors will be when the project is completed. Photo: courtesy of Einhorn Yaffee Prescott

In terms of differentiation, I don't think the layperson will know what is original and what is new after several years of wear. This project probably represents the farthest end of the non-differentiation spectrum. It is, I believe, something that the original architect would have felt comfortable with if the client had returned to him ten years after his original commission.

As for the idea of false history, I would say it's a red herring. What we did was to utilize the existing vocabulary of the building and extend it. In my mind, the design is deferential even though it doubles the size of the building and introduces new elements. It is using what already exists and simply extending the language. – *Mark Thaler*

It is not the National Register of good architecture. It is the National Register of Historic places. It represents buildings that tell us something about our past. It can be its architecture, but it could also be its social, economic, or any of a number of historical aspects. – John Sandor

The further you move away, more exuberant elements can be accommodated. Had that side element been more replicative, it might also have worked. As it was, it was a much more sophisticated solution than just replicating another wall of punched openings no matter how elegantly executed. We would be lucky if every project we saw applied this level of architectural skill.

As for the Ohio State Capitol (see page 15), the solution is quite good once you get past the idea of putting on an addition. When you have a building that has four fronts, is there a secondary elevation to put it on? It was a building that couldn't be added on to appropriately as it was originally built. In this case, one elevation acquired a secondary condition because of later adjacent construction, but it remains a question as to whether that change created an appropriate opportunity for an addition. Even when buildings are diminished by later changes, they are rarely removed from the National Register.

Semes: Your remarks raised two thoughts in my mind, both very positive. One is that your responses to the four projects were primarily on visual issues. That is important because we often end up talking to people who are perhaps more attentive to words and descriptions because they aren't visually inclined or trained. We hear phrases like "dialog with the past, "and "complementary contrast." How can we help them become better able to communicate about these issues?

Sandor: Let me insert something here. When somebody sends in a proposal that is a line drawing and every line matches inch for inch, there is a tendency to assume that it's going to be replicative. Generally the additions scream new once they are executed, even if every line is in the right place. I think there is a tendency for us to fear similarity that approaches replication. There is actually more differentiation in reality than a line drawing ever shows.

Semes: The other issue is the application of the Standards in cases which never may have been intended to receive that particular set of criteria. In 1977 when the Standards were first published, they were never meant to set a national preservation policy. They were written for a specific program and of a specific review for eligibility for a specific grant. They were written to promote rehabilitation at a time when cities were dying. Is this a topic of conversation within the NPS and is there any thought that the Park Service might do something to clarify that?

Sandor: There is rarely a time that the average town, city or state really feels compelled to have the federal government come in and tell them what to do. We may talk about things being misused, but we don't sense a welcoming of our input as to how to do things. However, I think there is an audience out there that would welcome useful suggestions about how to accommodate a broader range of solutions. I hope with the revision of some of the illustrations in our brief – no appreciable change in the language – that people will realize that we are not promoting differentiation over similarity. Compatibility is not the same as similarity. If there is a dichotomy, it is between differentiation and similarity. Regardless of the direction the design takes, additions need to be compatible. Compatibility is a word that should be uppermost in our minds.

I regret that the Standards did not include the word "subordinate" for additions. One can read that out of the word compatibility because compatibility by definition refers to harmony. You can't have a harmonious relationship if things are too far out of balance. If what we are trying to preserve is the historical building, you really have to be deferential to it. That's an important concept.

Semes: One of the Standards' strong points is that in Standard # 9, the words insist on what I would call visual coherence as a standard of compatibility. An addition could be in a different style, in the same material or different material; it could be slightly smaller or larger. But there is an expectation of visual coherence, so the new and the old together amount to some larger thing.

What I have tried to suggest in *The Future of the Past* is that there is a range of approaches, from literally replicating something to building something that is in total contrast with some intermediate positions. What we have seen in the four projects presented here shows a range of approaches to historic buildings.

I would like ask the panelists to respond to this discussion. Is this the way you approach things in your firm?

Thaler: Within the firm, we have lots of different approaches. Every time you look at a project, you are considering what is correct in this particular instance. All of the projects we have seen here are comfortable with the rest of the buildings around them; they are respectful to the buildings around them. They are not jarring. There are many different ways to deal with that.

It has everything to do with issues such as: can you build the addition in similar materials, can you get the same stone, can your budget afford the quality of construction that was originally done? And what are the other buildings there? Sometimes you want to make some transition between the historical piece and some other building. In every case, you are looking at these from a visual standpoint. It boils down to issues of scale, materiality, correct proportion, (whether subservient or not), of comfort. That's a good term. I don't know how you codify a term like that.

Municipalities use the Secretary of the Interior's Standards as a fallback because they don't know what to do. Frankly, the reason they do that is because they get into all sorts of legal trouble because there is no other standard that doesn't get shot down by the courts.

Loversidge: We are well beyond the idea that the Secretary of the Interior's standards aren't a national standard. They clearly are a national standard. That's why attorneys and boards default to them. And that's why we should look at them once in a while, to make sure they represent best practices.

Another thing we haven't talked about too much is style. I got some of this from the argument in your book [*The Future of the Past*]. When we went to school we all talked about this style and that style, and how they went from this date to that date. Maybe we should look more holistically at style as a continuum of events.

The same idea applies to additions. On the one hand, when we look at a building that's been there for a long time, we see that some of the changes have happened over time and we determine that they are important and need to be preserved as part of the history of the building. On the other hand, we say we shouldn't make any changes to this building because it might affect the history of the building. I don't know how you resolve that conflict.

If we want buildings to have long lives, we have to acknowledge that we have to make changes, and very often we have to make them larger. The world is expanding and if we want the buildings to continue, that's one of the adaptations we have to be flexible enough to make. The hard part is anticipating 500 years from now, and whether they will say that was a good thing or not. Is it worthy of preserving or should we throw it out? And that's probably ok too. Some of that has to do with what kind of buildings they are. We ought to be more flexible about expanding buildings.

Semes: How do we get a broader concept of best practices? If the Secretary of the Interior's Standards aren't the appropriate tool because they have a specific purpose, what do we use? What tool could we present to those who are looking for guidance for best practices?

Living in Rome has changed the way I look at things. Had almost any modern preservation standard been in effect in Rome over the last 2000 years, Rome would be a very different place. It had the advantage of a continuous building culture that harmonized different intentions, materials and styles, so somehow historic Rome grew as a rich and varied city, essentially a single fabric.

It's not doing that now because we architects are compelled to enter the historic fabric and then depart from it. They take a very hard line that anything you add has to clearly be something that makes no effort to visually blend with what was there. They are actually going around removing sympathetic additions that were added in the 1920s.

Sandor: I think there are two problems getting muddled here. One is the point that Robert made that we need to be more generous in the way we allow buildings to grow in terms of scale and size. Some buildings may not deserve the restrictions that designation brings. As for the National Register, you can do what you want to a listed building as long as you don't ask for public money to do it.

The other question is the idea of the style that Steven illustrates with the richness of Rome. A lot of what you cited about the richness of the place is due to each successive era adding in its own way. Other examples would be the Renaissance additions to the Gothic church of St. Eustache in France, or the range of revival styles employed over time

PROJECT

Schooley Caldwell Architects: Addition to the Ohio Statehouse

The state capitol in Ohio is a National Historic Landmark that was designed in 1838 as the result of a national competition. It is one of the first state capitols designed as a state capitol and is a prominent example of the Greek Revival style. It predated the post-Civil War fad of putting a dome on a state capitol.

The building was completed ca.1861, just as the Civil War was about to hit. It has been in continuous use and has been abused more than any state capitol I have visited. The original building had 38 rooms. When we started work it had 317, so you can see how it had been chopped up.

It is a very, very important building to us. Ohio had tremendous growth from before the Civil War to the end of the century, so we outgrew it quickly. To make it larger, a Neoclassical Revival judicial annex was built next to it in 1901. It was built in the same limestone and in the same scale and character as the original building, but it did not duplicate it from a stylistic viewpoint. The annex was a modern building of its time, with a steel frame and electric lights, and we have renovated it as office space for the Ohio Senate. It is a good example of a compatible addition.

Then, in 1964, a 1,200-car parking garage was inserted underground around three sides of the building. This has been a tremendous asset.

Our project was a complete renovation and restoration of the two buildings. One of the first questions we were asked was, can we enclose the space between the two buildings? As an 1838 building, the original structure didn't provide gathering spaces large enough for the kind of events we hold there today.

We said it could be enclosed, which opened a can of worms about how that could be done. We did lots and lots of drawings. Everybody thought that it would be a glass atrium. We quickly realized that glass is not clear, or even white like the building; it is black, so a black hole between the two buildings was not a good idea.

We wanted it to be a subservient third part of the composition, to work with the cornice lines, and that created some odd proportional issues. The solution was a *piano nobile* – a modified Classical element that helped the scale of the addition "fit."

That little 60-ft. wide space has contributed greatly toward making the entire complex work. One of the things we wanted to do was to bring more people into the building. This year the capitol will host more than 500 special events, compared to 15 the year before we started work.

In terms of style, I would say it is comfortable. It is not a replication of either building, but it is made of Columbus limestone, which is about twice as hard as Indiana limestone and full of occlusions. We worked very hard on the stone selection and ultimately we had to open the quarry to match the stone. We took stylistic cues from the Statehouse but did not try to match it. We separated the addition from the other two buildings with a skylight. The limestone screen wall sits as a set piece between the two buildings, with the bronze and glass curtain wall behind.

In terms of reversibility, I don't think it will be torn down. It is a freestanding structure, so it is reversible. The only weight on either of the buildings is half the load of the skylight

In terms of differentiation and compatibility, it is a project that got a lot of attention. Yet when we presented the design, there was no opposition. In fact, preservation, architectural, historical and design groups from all over the state passed resolutions endorsing the design when it was unveiled. We worked with the State Historic Preservation Office, although it didn't have any legal jurisdiction, and they were very supportive. The chief architect of the National Park Service at the time told me he was going to take away our national landmark designation if we did put the addition on, but that never happened. – *Bob Loversidge*



The 60-ft. wide addition is a freestanding three-level structure that connects the two buildings. It has a screen wall in stone with a bronze and glass wall behind it and is compatible with the massing of the original buildings. There is an open gathering space and the level below connects the ground floor of the Statehouse to the ground floor of 1901 annex building. Below that is an area that we created for the new mechanical and electrical systems. It also connects to new entrances to the underground parking garage, a new loading dock and a secure entrance for the governor. Photo: courtesy of Schooley Caldwell Associates

What we are really talking about is the language of architecture in general, getting our profession to accept that traditional design is valued, and it is perfectly acceptable to design in a traditional way. It has much more to do with the AIA than with the NPS. – Mark Thaler

at St. John the Divine in New York. Building arts changed quite slowly for a very long time and changes to buildings were thus often only incrementally different. Now, like everything else, change in the building arts is occurring more quickly.

If we are not careful, we will end up depriving ourselves of the desirable richness if everything we put on a building looks exactly like the building we are adding to. On one hand we want to be so friendly and so familiar; on the other hand, it's the diversity, sometimes jarring, at disconnect that adds the richness. It does sort of present a problem if we also want a kind of continuity.

Chen: One of our blind spots is that we cannot view the millennia from our vantage point. I think it's difficult as practitioners to place our buildings in that context – we don't know how our buildings will be seen. Many buildings were not built to be historic buildings. Largely they are fabric buildings. In most cases, when we are talking about "Architecture" with a capital A, we tend to talk about civic buildings, signature buildings, educational, and institutional buildings. Those, in the past, as now, tend to want to stand out.

Semes: That is one of the things about the contrast that we are now starting to see in Rome. No one is suggesting that new construction in historic districts should necessarily be similar. There might be times when that is the appropriate thing to do. There has to be

PROJECT

Ann Beha Architects: Addition to the Music Building, University of Pennsylvania

The renovation and addition to the Music Building at the University of Pennsylvania was finished in 2010. The original 1892 building is one of many buildings by architects Cope & Stewardson on the campus and one of their only surviving examples of the Italianate style. The Music Building was originally built as a dormitory, along with the adjacent Morgan Building, for the Foulke and Long Institute for orphan girls of Civil War soldiers and firemen.

Both buildings were acquired by the University of Pennsylvania in 1900 and this one was converted into physics classrooms and laboratories. In 1954, this building was transferred to the music department. We were invited by the university to enter a design competition for a renovation and addition to the existing building.

With wood-frame construction and masonry load-bearing walls, the original building was never really particularly well suited to its previous uses, either as a physics lab or as a music teaching and performance venue. Over the years, a number of other additions had also been constructed: a two-story classroom annex was built in the mid-60s and a mid-century shop building had also been added.

Because of a number of obligations, this project was under the review of the Philadelphia Historic Commission as well as the State Historic Preservation Office. It was also under purview of the university's Cultural Resources Committee, which reviews all projects involving historic buildings on the campus. The Music and Morgan buildings are both on the Philadelphia Register of Historic Places.

Our design approach was that the addition be compatible with the existing building in both massing and proportions. Our intention from the outset was not to overwhelm the building, but to create one building that was a balance of the new and the old, not only in massing and proportion, but also expressions and rhythms.

Although our response was one of sympathy, it was also one of contrast. Built as a dormitory, the existing building is relatively heavy and opaque, and the addition is transparent and open. The music faculty said they wanted a building where one could see music being made as well as hear it.

In the materiality of the addition, we blended our addition with the existing brick and decorative terra cotta with a terra-cotta rain screen. By using historic material in a transformative way, we provided an addition with a high performance envelope. This project is the first LEED Silver building on the university's campus. We also restored the masonry and upgraded the existing building for acoustics. We kept the original structure, but made it more suitable for teaching music. The existing historic windows were restored and soundproofed from the inside.



The 25,000-sq.ft. renovation and addition to the 1892 Music Building at the University of Pennsylvania takes a number of cues from the existing building – massing and proportion, and design features such as the deep eave overhang. The addition is more open than the existing building; it is more transparent, but we took cues from solids and voids of the existing building. Photo: courtesy of Ann Beha Architects, (c)2010 David Lamb Photography

In our research, we learned that the existing building was the first building across 34th Sreet from the Penn campus, and that the primary elevation was facing 34th Street. There was, at that time, quite a bit of land in the back, but the campus grew up around it. The new addition was positioned to make a four-sided building with significant elevations on all sides.

In terms of compatibility versus differentiation, our intention was to try to strike a balance. I don't know if it is right down the middle or if it incorporates the hallmarks of both. We were trying to be compatible and that was important to the historic committees. At the same time, we did set out to build something that was going to be contemporary.

It wouldn't be completely accurate to call this an adaptive reuse because the building had been used as a music building for 50 years, but we did make the building more representative of the university's nationally recognized program within it. Our preservation approach is often supported by our design approach. – *Philip Chen*

judgment on a case-by-case basis. That's hard because we live in a litigious society. When he wrote the opinion on the New York Central Railroad v. The City of New York case, Justice Brennan said in 1978 that we have the right to defend cultural values. We have the right to defend the beauty of an historic building if there is a large body of opinion out there, or some consensus of experts that this is not an arbitrary judgment. This is a difficult thing to do in our culture today, yet it is essential.

We might have different views of the range of how different or how similar should the change be. That's a conversation we should be having.

Sandor: We don't have it enough because we don't have the visual literacy. The education system does not provide enough people with the skills we need to make that sort of judgment.

Chen: What is the National Park Service trying to preserve? The National Park Service is trying to preserve history. It is not necessarily trying to preserve an aesthetic. The question of legibility in buildings – how we read a building and an addition – does hinge on that somewhat. Where does differentiation versus the similarity become critical? When does it blur the message, and when does it make the *history* less legible? When we talk about visual aesthetics, we may be talking about a building that has an historical style, but it is not historic.

Semes: That's a very good point. The distinction between historic and historical has gotten lost. Not every building is historic. Every building is historical. An historical building got built. An historic building stands for something. It could stand for an event, like the signing of the Declaration of Independence, it could be George Washington's home, or it could stand for a style of architecture or the work of a particular artist. The National Register observes that there is a broad range of significance.

Projects should be viewed in the context of that distinction. A building that is important because something occurred there might get a very different treatment from a building that just blends well into the streetscape – that has a certain kind of visual harmony.

Sandor: The trouble is, 95% of the projects that we see and apply the Standards to are parts of districts. The regulations don't provide any tiered approach to that. If a building is worthy of contributing to a district, it is worthy of the same respect in terms of application of the Standards as an individually listed building. The only thing that gives you room to veer from that a bit is integrity – where the condition is poor or where things have been mucked up. Less integrity creates freedom to make more change.

We are applying the Standards to every background building or little shack in a district because someone wants a financial incentive to improve those buildings, and cumulatively they are important to the district.

Connolly: You raise an interesting point about the district versus the building. People working in historic districts often find it frustrating to work with local landmarks commissions. If I am working on a landmark building and I want to remove one brick to put in a discretely located security camera, preservation organizations will typically make it difficult for me to do that. But if an entire building has been removed, I am allowed, and often encouraged, to put in something completely different. It sends a conflicting message. If you are dealing with an existing building you have to perform one way that respects the character of the district, and yet if you are putting in a new building you are often required to design something completely different. It is very hard to comprehend that radical shift within the same organization that is guiding you on two different approaches to the same neighborhood.

Loversidge: The issue of historic versus historical is a good one. It might help us to better understand when certain interventions are appropriate. The building that Mark showed us, for instance, is a building that has a history of that place, but it's probably not a place where anybody important ever slept. It might be that that building could appropriately accept a more extensive or radical change than another building that is more defined by its "historicness."

We have to come up with a way of judging when it is appropriate to have more contrast, and when it is appropriate to have a more similar solution. Clearly we have all agreed that the whole range is appropriate. How do you apply it, when do you apply it, and how do you teach others about it?

Connolly: The key to that is trying to foster wider acceptance that the Classical language and traditional language is a *living* language. The Modernists want to say that from Mies van deRohe to early Skidmore to Renzo Piano is a living evolution of a modern architectural vocabulary, but that the Classical language is a dead language and it stopped at a certain time. It has actually been evolving longer than Modernism.

Semes: One of the things I have witnessed among people who are struggling with these issues at the local level is that they don't have the training to understand a rendering. You show some authorities a rendering and you will be told that you are just making copies of old buildings. They can't recognize when a traditional language is being used in a new way. But if it looks modern, they don't say you are making a copy. They don't say that about a building that is sheathed in a high-tech curtain wall just like many others. And yet, in our culture, if something is seen as a copy, that is a fatal criticism.

Connolly: It also presumes that a copy or a similar version is somehow not creative. In fact, preservation is a special form of creativity, a very high form of creativity.

Semes: Would there be interest on the part of the National Park Service in publishing some kind of showcase, a catalog of projects, even if they didn't fall under NPS jurisdiction, to expand the examples? We have 10 years of the Palladio Awards, almost 10 years of the Driehaus prize, 25 or more years of the Arthur Ross awards, so we have a growing literature with a diverse range of traditional examples, not all Classical, not all Gothic, but a real diverse range.

Sandor: Yes, we have looked at that, but most of these examples upstage the buildings they were added to because you are giving awards to glamorous stuff. They are not usually the small, respectful piece. You are looking at the greater whole and the greater whole doesn't always leave the original building in the most favorable position. We are always looking for examples of appropriate additions. I would photograph the Music Building at the University of Pennsylvania the next time I go to Philadelphia, and we do keep adding examples that fall nearer to that gray middle. We are always making an effort to get more examples and yes, I would be happy to entertain examples that we could add to our illustrations.

Thaler: The Secretary of the Interior's Standards are a set of standards for a specific reason. If I had any inkling that I would have to address the standards for the project I showed at Northfield, I would have taken a different route. What we are really talking about is the language of architecture in general, getting our profession to accept that traditional design is valued, and it is perfectly acceptable to design in a traditional way. It has much more to do with the AIA than with the NPS. This is

What are we trying to say with our architecture, our additions, our reconstructions? That's where the Modernists (with a capital M) have strength in their argument, because they are saying something. – Philip Chen

PROJECT

Zivkovic Connolly Architects: Carhart Mansion

The new Carhart Mansion in New York City comprises two separate structures. The building at No. 3 East 95th Street is a landmarked 1916 building by noted Beaux Arts architect, Horace Trumbauer. The adjacent building at No. 5 East 95th Street is a new addition on the site of a former nondescript school building dating from the 1950s.

The original Carhart Mansion was one of six buildings owned by the Lycée Français de New York, a private school on Manhattan's Upper East Side. The Lycée's campus was spread over a 10-block radius in handsome buildings, which included former townhouses designed by such notable architects as Trumbauer, John Russell Pope, Carrère & Hastings, and Flagg & Chambers. As part of a plan to consolidate the school in a single new building, the Lycée had decided to sell all of these existing mansions.

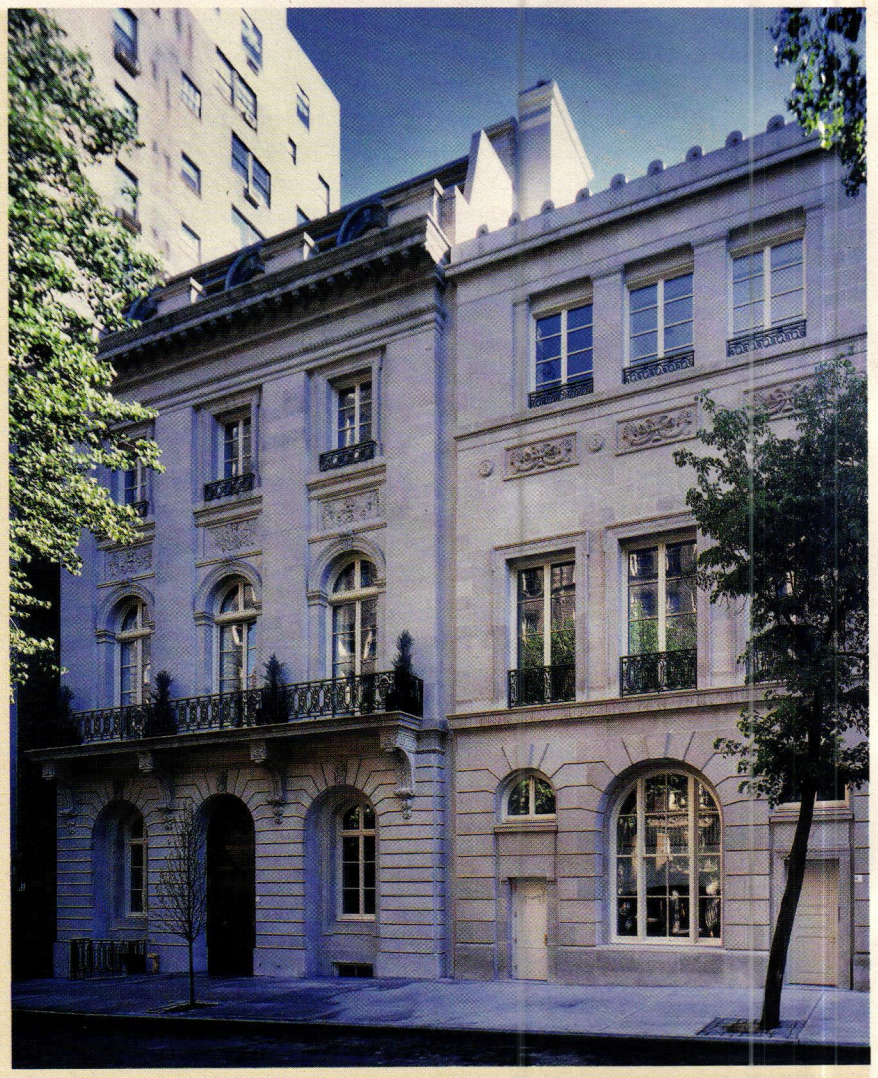
The general context of the property is the Carnegie Hill neighborhood, a landmark-protected district characterized by substantial masonry buildings with punched window openings and heavy, rusticated stone bases. For the most part, the nearby buildings on the block are rowhouses of substance and quality. And although each has its own character, there is a general harmony achieved through commonality of the material palette and the general style. The red-brick building to the right of the site is the House of the Redeemer, originally the Egisto Fabbri house, designed by Fabbri and another noted Beaux Arts architect, Grosvenor Atterbury. It was with this strong context in mind that we began designing the new building adjoining 3 East 95.

Our first role in the design was as architect for the seller. Our firm had been working with the Lycée for a decade or so beforehand, and when they decided to sell the buildings, they asked us to prepare schemes intended to encourage buyers to see the residential potential of the various buildings. In particular, the school felt that they could maximize the value of the two adjacent sites at 3 and 5 East 95th Street if they were sold as a pair. We did the first design scheme in 2001. As the Landmarks Preservation Commission (LPC) seemed to be favoring replications at that time, the preliminary solution was designed to be very closely compatible with the adjacent Horace Trumbauer building. The schematic was sufficiently tempting that the two properties were bought by the developer with idea of creating four luxury apartments averaging about 15,000 sq. ft. apiece.

Although the developer who purchased the property was intrigued by our scheme, they hired the firm of Beyer Blinder Belle (BBB) to start work on a new design. The scheme they came up with followed our parti, with an arrangement of three windows over three windows, and three openings on the ground floor. It was remarkably similar and had the same set back, but theirs is clearly dressed up in more modern clothing. Their design was quickly approved by the Landmarks Preservation Commission (LPC).

At this point, a real estate broker was brought in by the developer to start pre-selling the units. Referring to the BBB design, the broker said, "You can expect someone to go into a Beaux Arts building and, half way through their apartment, arrive in a contemporary SoHo loft." The developer agreed that this architectural "schizophrenia" would compromise sales prices of the apartments. Even though they had LPC approval for the BBB design, the developer decided to revisit a Classical scheme, so we were hired for round two, this time as architects for the developer.

In the intervening year or so since our preliminary design, the LPC had begun to lean towards greater differentiation for additions to historic properties. We modified our original scheme and came up with one that was more differentiated than the previous one, although clearly not as differentiated as the BBB scheme. We maintained cornice and string courses throughout, maintained some compatibility of window lines, used the same material pallette, and set the new building back a small distance just to allow an individual reading of each structure.



The Carhart Mansion is built using 2-ft.-thick solid masonry construction. The wall construction comprises 12 in. of reinforced concrete, 8 in. of brick and a minimum of 5 in. of stone facing. Part of the reason this was done was to eliminate the possibility of unsightly expansion joints and caulk joints. We did a whole set of three-dimensional details. The building has substance associated with depth, with windows set back 12-14 in. from the façade. Photo: courtesy of Zivkovic Connolly Architects

Having approved BBB's Modernist solution, LPC were surprisingly resistant to this traditional design. This put our client in a quandary. Should they go ahead with approved BBB scheme and accept lower sales prices, or spend more time trying to get a more Classical design approved? We persuaded the developer to pursue the traditional solution. (The developer had the rare luxury of time to revisit the design because it was a stipulation of the sale of original Carhart building that the Lycee Francais would not be required to vacate until all of their buildings were sold and their new facility was ready.) We felt that if landmarks' goal was to preserve the sense of the neighborhood, there was no logical ground for not approving a Classical design.

One of Landmarks' primary concerns was that you can't do this kind of building today. They feared the result would be a pastiche. They had probably been burned on similar projects where supposedly Classical designs ended up being constructed with GFRC or stucco and thin stone veneers. After negotiating the details with LPC over a six-month period, we were able to assure them that a solid masonry building was what we and the developer had in mind.

The resulting new building varies stylistically from the one next to it, but we like to think it's a good neighbor. Because the neighboring Egisto Fabbri house is landmarked, its forecourt could never be built on, so we had an opportunity to express architectural details on the east side as well as the front elevation. – *Brian Connolly*

*The key to that is trying to foster wider acceptance that the Classical language and traditional language is a **living** language. – Brian Connolly*

Not every building is historic. Every building is historical. An historical building got built. An historic building stands for something. It could stand for an event, like the signing of the Declaration of Independence, it could be George Washington's home, or it could stand for a style of architecture or the work of a particular artist. The National Register observes that there is a broad range of significance. – Steven W. Semes

coming through the schools of architecture. They crank out everybody's feeling about what architecture should be. When the students go out into the profession, they follow what their professors told them.

Those sensibilities are going to have to evolve because we are all doing good work and we are trying to show that work to students and others and show its validity. The more that good traditional design is done, the more people are going to recognize that it is a viable approach. It isn't just something that existed up until WWII and hasn't been done since.

Loversidge: A few years ago I was chairman of the AIA Historic Resources Committee. Every once in a while the idea came up that we should have design awards for historic preservation. I always fought against that because I think that we should be mature enough to recognize high design no matter where it was.

Later I was on the national design awards jury. The jury I was on was headed by a very well known Modernist, but we had the right dynamic to look at all projects. It was a golden opportunity to prove that historic preservation design is at the same level, until it came down to the reality of the entrants that year. I had their ear, they were primed for it, and we couldn't find a project that was done at the same level of skill as the new buildings.

Semes: Another thing we have to combat is education. A lot of schools of architecture now begin their core teaching of architectural history with Le Corbusier. There are electives for all of the rest. We need to train people going into preservation to understand the architecture they are going to deal with. We need to encourage our colleagues in academia to have the kind of conversations that we are having here today.

Chen: We are talking about education and we have talked a bit about what buildings are trying to say. When we "read" a building, we are reading it as a language. When I was in school, we were asked what it was we were trying to say with architecture. And that is what we are still interested in today – what are we trying to say with our architecture, our additions, our reconstructions? That's where the Modernists (with a capital M) have strength in their argument, because they are saying something. It might be oppositional, it might be revolutionary, we may not agree with it, you may not hear it, but it is clear they are saying something.

There are two things that you come out of school with: one is the skills, learning the vocabulary of architecture, and the ability to manipulate the language and the second thing is learning what is that you want to say.

Semes: Brian, what is your building [the Carhart Mansion] trying to say?

Connolly: Whatever we were trying to say, we were trying to say it quietly. It wasn't meant to be a loud statement.

To go back to districts, one of the things I feel strongly about is that much as I am an architect working on individual buildings, a great deal of my enjoyment of architecture has more to do with neighborhoods than individual buildings. On weekends there is a reason I go to stroll in a particular neighborhood. It is the collective aspects of the neighborhood that I enjoy. I would be hesitant to make changes to a particular building that might have been good for that building measured by certain standards, but detrimental to the neighborhood as a whole. I would like to see the standards move in a direction where they go beyond what is required of individual buildings, and look at what the implication is for districts.

Semes: You are talking about preservation urbanism. This gets back to the question of how the NPS deals with districts. How do you look at a building that is one of ten in a row on a street differently from one that is in a field? How do we improve the quality of the way we talk about that issue – how do we address place-specific architecture, whatever the style may be.

Connolly: At a very deep level, it comes down to an appreciation of refinement. If you look at a Georgian street with similar and harmonious buildings, individual creativity was expressed in the refinement and subtlety of details. We are dealing in an age today of star architects, where refinement is not typically considered. It's about making the loudest, brashest statement. You get attention by being brazen, instead of being subtle.

Chen: Our project, the Music Building, began with a respect for the original building. That's the start of a good response – healthy respect and understanding of the original building. That helps you when you make differentiation, to make appropriate differentiation. The project was also seen as a way to transform, not only a building, but also a program. At the end of the day, probably the strongest preservation approach for a building is to fill it with a vibrant program. By giving the music department the best residence they can have, we are hopefully insuring the ongoing operation, maintenance and preservation of that building for the next 100 years.

Loversidge: As a profession, we have a great deal of difficulty evaluating these kinds of projects. As long as we keep having these discussions, we will get better at it. What Philip said about understanding the original building is something that has to be based on education and experience and the architecture schools are not doing a good job of the education, which is something we should work on as a group. This is a group that could have influence.

In the end, the idea of reinforcing the sense of place by being deferential and comfortable – those are the two words that occupy this discussion. Those can be very different expressions. All of the solutions we saw today have those two things in common. The word compatible is the one that we are tripping over. What does that mean? Does it mean it looks the same, is it different? But if you look at the concept that the addition has to be deferential, it will do that in some fashion. Not always scale, some buildings can take a big addition, but the design of it has to be somewhat deferential. Those are the two words that are significant for us to take forward.

Thaler: The overall sense of the discussion today is to increase the visibility of traditional design as an appropriate response. It gets down to our own profession and students and education. To the extent that we can begin to have a broader dialogue with schools of architecture and the AIA – that would be of great value.

It could be something whereby we have a certain number of projects, where we have a much larger symposium. Frankly, the group here is the choir and we invited John to bounce things off of him. We need a good dialogue that is a broader context than amongst ourselves. We need to be able to show good design examples.

Semes: If we have such an instrument, whether it's an annual conference, a book, or a traveling exhibit, I am hopeful that that might be a beginning of a way to get this conversation out to a bigger audience, including government at all levels and the profession and the schools.

Sandor: I think you do yourselves a disservice, meaning those of you who prefer Classical architecture in a very conventional sense of the word. To my mind, there is a difference between the vocabulary and the language. The vocabulary may be columns and moldings that we can

This shouldn't be a battle between Modernists and traditionalists. – Robert Loversidge

draw from antiquity; the language is how you put the pieces together. Great proportions and sympathetic characteristics can evoke Classicism without any of the specific historic trappings. If you busy yourself too much in beating up on Modernism for its failures, you merely alienate the architectural community in that court. The broader you can make this argument about what the real issue is (and it is not about the cast stone in a column – maybe even steel could do the job if done with the right language), the easier time you will have not being dismissed by the larger architectural community.

Thaler: I am not against Modernism. I love good Modernist buildings, it is great architecture. A good symposium could include DOCOMOMO and the Institute of Classical Architecture & Classical America to discuss the commonalities. There is good architecture and there is schlock architecture. You can walk down a city street and see an incredible diversity of architectural styles, but there is something about good architecture that makes the fabric of the city pop.

There are lots of things that come together to create a diverse and wonderful fabric. It gets back to the idea that everything is in its own place, is creating a sense of place. It is knowing that when you do something that stands out and makes itself known, then it needs be to be good enough to shout.

Connolly: A lot of misguided attitudes towards traditional architecture are developed in the schools by the teachers. I am saying that as someone who does both traditional and modern work. Although I was trained as a Modernist, a lot of my joy in architecture comes from learning about traditional buildings. It is interesting to compare, say a musical education with an architectural education. No one expects a music student studying the sonata form to perform it on a synthesizer. It is acceptable to perform it on traditional instruments. But in architecture we are discouraged from studying traditional forms or techniques. We are taught to work exclusively in the modern idiom using modern methodologies. It would help a lot for both sides of the argument to hear and learn from each other.

Loversidge: This shouldn't be a battle between Modernists and traditionalists. As time goes on, what we consider contemporary becomes Classical. It maybe not Classical in the traditional sense, but it becomes historic. We really do have to deal with what is the best of the '50s and '60s and '70s before it disappears. I don't think that's a different profession than the one we are engaged in. It's the next step. We better get going on it quickly because these buildings aren't going to last that much longer.

Semes: If we are going to have a set of standards to guide our best practices, they would have to be standards that can be used for any kind of architecture. You wouldn't have a set of standards for post-1930 buildings and a different set of standards for pre-1930 buildings.

Sandor: We are already dealing with that problem. A lot of it boils down to the issue of authenticity. These [newer] buildings are not made in ways that allow for incremental repair. You can't do a Dutchman repair to a piece of curtain wall glass. The question is, do we have to do something more than just keep the idea of the building? If it is enough to keep the idea of a modern building, why is it not OK for an earlier building to be torn down and rebuilt? It really presents a dilemma for preservationists. **TB**

Web Extra: Additional photos and comments can be seen at www.traditional-building.com/extras/Feb11roundtable.htm.

To see the Secretary of the Interior's Standards for the Treatment of Historic Properties, go to http://www.nps.gov/hps/tps/standguide/.

The National Park Service

Let me start with some basic ideas about the Standards. First of all they were written to be applied to buildings, not to districts. Districts are much more varied compositions, where deciding what constitutes compatibility is a much more difficult task and one that is not well served by the Standards.

Secondly, in terms of the kinds of projects we generally see, the amount of differentiation is rarely the issue at hand. It's almost always whether the addition being proposed is sufficiently deferential. Is it smaller or placed appropriately? Nine times out of 10, the issue is that whatever someone wants to add to a building simply overwhelms it. It becomes the tail that wags the dog. All of the detail in the world won't fix that. The problem is usually reining in the excesses, not the style.

If you busy yourself too much in beating up on Modernism for its failures, you merely alienate the architectural community in that court. – John Sandor

The National Register of Historic Places has four reasons for recognizing buildings. Among those is history. It is not the National Register of good architecture. It is the National Register of Historic Places. It represents buildings that tell us something about our past. It can be its architecture, but it could also be its social, economic, or any of a number of historical, aspects. The notion of false history is embodied in Standard # 3, and it's to that we have to turn to protect a property's history. The reason we have designated these buildings is because we think they mean something. If what we are doing to them fundamentally changes our ability to understand that meaning, then that presents a problem for the purposes of this program. This is a program that takes a small chunk of properties and makes available to them an incentive to preserve them, respecting the reason they were considered important.

The example in your book, Steven, of the Kennedy Warren is particularly appropriate to cite. Indeed the building was recently finished virtually as originally planned. The detailing was exquisitely executed and except for some balconies on the side, which the building would not have had in the 20s, the addition was pretty unmistakable from the original. If one looks at it from a purely architectural decision, it was a great decision. But the building was listed for its history, not just for its architecture. The fact that the depression hit and the building was only partially realized is an important part of that history. To change that so fundamentally by completing it, changes its meaning.

I would argue that we probably list too many things and we list them too carelessly. I think we would do well to remember why we are giving these incentives and why these standards are being applied. As to whether something is false history or not, it is simply not the issue in most cases. – *John Sandor*



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Weston Millwork Co.
Wood Window Workshop
Zepsa Industries, Inc.

Wood Doors, Interior
Antique & Vintage Woods of America
Architectural Components, Inc.
Brandt, Sylvan
Dynamic Architectural Windows & Doors, Inc.
Grabill Windows & Doors
HeartWood Fine Windows & Doors
Illingworth Millwork, LLC
Marvin Windows and Doors
Reilly Windows & Doors
Weston Millwork Co.
Wood Window Workshop

Wood Doors, Standard Designs
Dynamic Architectural Windows & Doors, Inc.
Grabill Windows & Doors
HeartWood Fine Windows & Doors

Wood Doors, Stile & Rail
Architectural Components, Inc.
Dynamic Architectural Windows & Doors, Inc.
Grabill Windows & Doors
HeartWood Fine Windows & Doors
Ohline Corp.
Pella Corporation
Reilly Windows & Doors
Weston Millwork Co.
Wood Window Workshop

Wood Window Restoration
Allegheny Restoration, Inc.
Carlson's Barnwood Co.
Dynamic Architectural Windows & Doors, Inc.
Grabill Windows & Doors
Parrett Windows & Doors

Wood Windows, Custom
Architectural Components, Inc.
Dynamic Architectural Windows & Doors, Inc.
Grabill Windows & Doors
HeartWood Fine Windows & Doors
Illingworth Millwork, LLC
Marvin Windows and Doors
Parrett Windows & Doors
Pella Corporation
Reilly Windows & Doors
Weston Millwork Co.
Wood Window Workshop

Wood Windows, Historical Replicas
Allegheny Restoration, Inc.
Architectural Components, Inc.
Dynamic Architectural Windows & Doors, Inc.
Grabill Windows & Doors
HeartWood Fine Windows & Doors
Illingworth Millwork, LLC
Marvin Windows and Doors
Parrett Windows & Doors
Reilly Windows & Doors
Weston Millwork Co.
Wood Window Workshop

Wood Windows, Metal Clad
Dynamic Architectural Windows & Doors, Inc.
Grabill Windows & Doors
Marvin Windows and Doors
Parrett Windows & Doors
Pella Corporation

Wood Windows, Polymer Clad
Grabill Windows & Doors

Wood Windows, Premium Grade
Dynamic Architectural Windows & Doors, Inc.
Grabill Windows & Doors
HeartWood Fine Windows & Doors
Pella Corporation
Reilly Windows & Doors
Weston Millwork Co.
Wood Window Workshop

Wood Windows, Special Shapes
Architectural Components, Inc.
Dynamic Architectural Windows & Doors, Inc.
Grabill Windows & Doors
HeartWood Fine Windows & Doors
Marvin Windows and Doors
Parrett Windows & Doors
Pella Corporation
Reilly Windows & Doors
Weston Millwork Co.
Wood Window Workshop

Wood Windows, Standard Designs
Architectural Components, Inc.
Dynamic Architectural Windows & Doors, Inc.
Grabill Windows & Doors
HeartWood Fine Windows & Doors
Marvin Windows and Doors
Parrett Windows & Doors
Pella Corporation
Weston Millwork Co.

Other Doors, Windows, Shutters & Hardware
European Hardware & Finishes/ Gerber Hinge Co.
Grabill Windows & Doors
HeartWood Fine Windows & Doors

SECTION 5
ELEVATORS, LIFTS & DUMBWAITERS

Elevator Cabs, Antique Original
Schiff Architectural Detail, LLC

Elevator Cabs, Historical Replicas
Schiff Architectural Detail, LLC
Wiemann Metalcraft

SECTION 6
EXTERIOR ELEMENTS, ORNAMENT & FINISHES

Balustrades, Cast Metal
Allen Architectural Metals, Inc.
Architectural Products by Outwater, LLC
Historical Arts & Casting, Inc.
Robinson Iron Corp.
Schiff Architectural Detail, LLC
Wiemann Metalcraft

Balustrades, Cast Stone
Aristone Designs, Inc.
Cast Stone Institute
Goodwin Associates
Haddonstone (USA), Ltd.

Balustrades, Fabricated Metal
Architectural Products by Outwater, LLC
Campbellsville Industries, Inc.
Heather & Little Limited
NIKO Contracting Co., Inc.
Ornametals, LLC
Robinson Iron Corp.
Schiff Architectural Detail, LLC
Wiemann Metalcraft

Balustrades, Fabricated Stone
Aristone Designs, Inc.
Gladding, McBean - Div. of Pacific Coast Bldg.
Traditional Cut Stone, Ltd.

Balustrades, Fiberglass
Architectural Fiberglass Corp.
Schiff Architectural Detail, LLC

Balustrades, Polymer
Architectural Products by Outwater, LLC
Goodwin Associates
Resinart East
Spectis Moulders, Inc.

Balustrades, Wood
Abatron, Inc.
Goodwin Associates
Vintage Woodworks

Brackets, Composite
Architectural Products by Outwater, LLC
Decorators Supply Corp.
Fischer & Jirouch Co.
Resinart East

Brackets, Fiberglass
Architectural Fiberglass Corp.
Goodwin Associates
Schiff Architectural Detail, LLC

Brackets, Polymer
Architectural Products by Outwater, LLC
Flexible Moulding Concepts
Goodwin Associates
Schiff Architectural Detail, LLC
Vintage Woodworks

Brackets, Wood
Architectural Products by Outwater, LLC
Decorators Supply Corp.
Goodwin Associates
Pinch of the Past
Vintage Woodworks

Cast-Stone Exterior Elements
Aristone Designs, Inc.
Cast Stone Institute
Goodwin Associates
Haddonstone (USA), Ltd.

Cast-Stone Exterior Ornament
Aristone Designs, Inc.
Cast Stone Institute
Haddonstone (USA), Ltd.
Schiff Architectural Detail, LLC

Decking, Recycled Plastic
Architectural Products by Outwater, LLC

Decking, Rot-Resistant Composites
Architectural Products by Outwater, LLC

Decking, Rot-Resistant Wood
Antique & Vintage Woods of America
Architectural Products by Outwater, LLC
Bear Creek Lumber

Exterior Carved Ornament
Architectural Products by Outwater, LLC
Decorators Supply Corp.
Schiff Architectural Detail, LLC
Traditional Cut Stone, Ltd.
Walter S. Arnold, LLC

Exterior Cornices, Cast Stone
Cast Stone Institute
Haddonstone (USA), Ltd.

Exterior Cornices, Fabricated Stone
Traditional Cut Stone, Ltd.

Exterior Cornices, Fiberglass
Architectural Fiberglass Corp.
Decorators Supply Corp.
Goodwin Associates

Exterior Cornices, Sheet Metal
Brian Greer's Tin Ceilings
Campbellsville Industries, Inc.
Heather & Little Limited
NIKO Contracting Co., Inc.
Ornametals, LLC
Schiff Architectural Detail, LLC
Unique Services & Applications

Exterior Cornices, Terra Cotta
Boston Valley Terra Cotta
No 9 Studio UK
Superior Clay Corp.

Exterior Cornices, Thin-Shell Composites
Architectural Fiberglass Corp.

Exterior Cornices, Wood
Unique Services & Applications
Vintage Woodworks

Exterior Molded Ornament
Architectural Fiberglass Corp.
Architectural Products by Outwater, LLC
Decorators Supply Corp.
Felber Ornamental Plastering Corp.
Flexible Moulding Concepts
Goodwin Associates
Haddonstone (USA), Ltd.
Hyde Park Mouldings

Exterior Molded Ornament, Custom Casting
Allen Architectural Metals, Inc.
Architectural Fiberglass Corp.
Cast Stone Institute
Decorators Supply Corp.
Felber Ornamental Plastering Corp.
Goodwin Associates
Haddonstone (USA), Ltd.
Hyde Park Mouldings

Exterior Molded Ornament, Custom Models & Moldmaking
Architectural Fiberglass Corp.
Ball Consulting, Ltd.
Cast Stone Institute
EverGreene Architectural Arts, Inc.
Felber Ornamental Plastering Corp.
Flexible Moulding Concepts
Haddonstone (USA), Ltd.
Hyde Park Mouldings

Exterior Polymer Millwork
Architectural Products by Outwater, LLC
Decorators Supply Corp.
Flexible Moulding Concepts
Goodwin Associates
Vintage Woodworks

Fiberglass Architectural Elements
Architectural Fiberglass Corp.
Goodwin Associates

Fiberglass, Custom
Architectural Fiberglass Corp.
Goodwin Associates

Gilding Services, Exterior
Canning Studios
Conrad Schmitt Studios, Inc.
EverGreene Architectural Arts, Inc.
Pinch of the Past
Schiff Architectural Detail, LLC
Unique Services & Applications

Gilding Supplies
See Gilding Supplies in Section 8

Paint Analysis Services
Canning Studios
Conrad Schmitt Studios, Inc.
EverGreene Architectural Arts, Inc.
Schiff Architectural Detail, LLC

Paint Color Consulting
Canning Studios
Conrad Schmitt Studios, Inc.
Lynne Rutter Murals & Decorative Painting

Paint Strippers, Exterior
See also Masonry Paint Strippers in Section 17
Abatron, Inc.
Dumond Chemicals, Inc.

Paints, Exterior
Abatron, Inc.
Kelly-Moore Paint Co., Inc.
TransMineral USA, Inc.

Porch Parts, Polymer
Architectural Products by Outwater, LLC
Goodwin Associates

Porch Parts, Wood
Bear Creek Lumber
Goodwin Associates

Siding, Clapboard
Antique & Vintage Woods of America
Bear Creek Lumber
Chestnut Specialists, Inc.

Siding, Quartersawn
Bear Creek Lumber

Siding, Shingles
Bear Creek Lumber
Vintage Woodworks

Other Exterior Elements, Ornament & Finishes
Architectural Products by Outwater, LLC
Aristone Designs, Inc.
Ludowici Roof Tile, Inc.
TransMineral USA, Inc.

SECTION 7: FLOORING

Carpet, Historical Patterns
American Restoration Tile, Inc.

Floor Coatings & Finishes
Abatron, Inc.
Antique & Vintage Woods of America
EcoDomo
Sutherland Welles Ltd.

Non-Wood Flooring, Mosaic
American Restoration Tile, Inc.
Designs in Tile
Fishman Mosaics
Subway Ceramics

Non-Wood Flooring, Stone
Haddonstone (USA), Ltd.

Non-Wood Flooring, Tile
American Restoration Tile, Inc.
Designs in Tile
Ludowici Roof Tile, Inc.
No 9 Studio UK
Subway Ceramics
Tile Source, Inc.

Resilient Flooring, Cork
Capri Cork
Expanko Cork Co.
Longleaf Lumber, LLC
Lumber Liquidators, Inc.

Resilient Flooring, Linoleum
Longleaf Lumber, LLC

Wood Flooring, Antique
Antique & Vintage Woods of America
Antique Lumber Corp.
Authentic Wood Floors, Inc.
Bear Creek Lumber
Brandt, Sylvan
Carlson's Barnwood Co.
Chestnut Specialists, Inc.
Conklin's Authentic Antique Barnwood
Goodwin Heart Pine Co.
Longleaf Lumber, LLC
Lumber Liquidators, Inc.
Mountain Lumber Co.
Northeast Millwork Corp.
Old Wood Workshop, LLC
Pinch of the Past

Wood Flooring, Bamboo
Longleaf Lumber, LLC
Lumber Liquidators, Inc.

Wood Flooring, Hardwood Strip
Authentic Wood Floors, Inc.
Bear Creek Lumber
Conklin's Authentic Antique Barnwood
Goodwin Heart Pine Co.
Lumber Liquidators, Inc.
Northeast Millwork Corp.

Wood Flooring, Laminate
Lumber Liquidators, Inc.

Wood Flooring, Random Width
Antique & Vintage Woods of America
Antique Lumber Corp.
Authentic Wood Floors, Inc.
Bear Creek Lumber
Brandt, Sylvan
Chestnut Specialists, Inc.
Conklin's Authentic Antique Barnwood
Goodwin Heart Pine Co.
Longleaf Lumber, LLC
Lumber Liquidators, Inc.
Mountain Lumber Co.
Northeast Millwork Corp.
Old Wood Workshop, LLC

Wood Flooring, Wide Board
Antique & Vintage Woods of America
Antique Lumber Corp.
Authentic Wood Floors, Inc.
Bear Creek Lumber
Brandt, Sylvan
Carlson's Barnwood Co.
Chestnut Specialists, Inc.
Hochstetler Milling, Ltd.
Longleaf Lumber, LLC
Lumber Liquidators, Inc.
Mountain Lumber Co.
Northeast Millwork Corp.
Old Wood Workshop, LLC

SECTION 8

INTERIOR ELEMENTS, ORNAMENT & FINISHES

Brackets, Plaster
Architectural Products by Outwater, LLC
Decorators Supply Corp.
EverGreene Architectural Arts, Inc.
Felber Ornamental Plastering Corp.
Foster Reeve & Associates Inc.
Goodwin Associates
Hayles & Howe
Palladio Mouldings

Brackets, Polymer
Architectural Products by Outwater, LLC
Decorators Supply Corp.
Goodwin Associates
Resinart East
Spectis Moulders, Inc.

Brackets, Polymer-Modified Gypsum
Felber Ornamental Plastering Corp.
Spectis Moulders, Inc.

Brackets, Wood
Architectural Products by Outwater, LLC
Decorators Supply Corp.
Pinch of the Past
Vintage Woodworks
Wilbur, Frederick - Woodcarver

Cast-Stone Interior Elements
EverGreene Architectural Arts, Inc.
Schiff Architectural Detail, LLC

Cast-Stone Interior Ornament
Abatron, Inc.
Cast Stone Institute
EverGreene Architectural Arts, Inc.
Schiff Architectural Detail, LLC

Casting, Custom
See Interior Molded Ornament, Custom Casting

Ceiling Domes
Architectural Products by Outwater, LLC
Canning Studios
EverGreene Architectural Arts, Inc.
Felber Ornamental Plastering Corp.
Goodwin Associates
Hayles & Howe
Hyde Park Fine Art of Mouldings
Palladio Mouldings

Ceiling Medallions
Architectural Products by Outwater, LLC
Brian Greer's Tin Ceilings
Decorators Supply Corp.
EverGreene Architectural Arts, Inc.
Felber Ornamental Plastering Corp.
Fischer & Jirouch Co.
Goodwin Associates
Hayles & Howe
Hyde Park Fine Art of Mouldings
Palladio Mouldings
Pinch of the Past

Ceilings, Ornamental, Gypsum
Decorators Supply Corp.
Felber Ornamental Plastering Corp.
Hayles & Howe
Palladio Mouldings

Ceilings, Ornamental, Metal
Allen Architectural Metals, Inc.
Architectural Products by Outwater, LLC
Brian Greer's Tin Ceilings
Chelsea Decorative Metal Co.
Goodwin Associates
NIKO Contracting Co., Inc.
Robinson Iron Corp.
W.F. Norman Corp.

Ceilings, Ornamental, Plaster
Architectural Products by Outwater, LLC
Canning Studios
Conrad Schmitt Studios, Inc.
Decorators Supply Corp.
EverGreene Architectural Arts, Inc.
Felber Ornamental Plastering Corp.
Foster Reeve & Associates Inc.
Goodwin Associates
Hayles & Howe
Historic Structures
Hyde Park Fine Art of Mouldings
Palladio Mouldings

Ceilings, Ornamental, Polymer
Architectural Products by Outwater, LLC
Decorators Supply Corp.
Goodwin Associates
Resinart East
Spectis Moulders, Inc.

Ceilings, Ornamental, Polymer-Modified Gypsum
Felber Ornamental Plastering Corp.
Historic Structures

Ceilings, Ornamental, Wood
Decorators Supply Corp.
EverGreene Architectural Arts, Inc.
Goodwin Associates
Wilbur, Frederick - Woodcarver

Ceramic Tile, Antique
American Restoration Tile, Inc.
Dutch Delft Tiles by Oudolf Jr.
No 9 Studio UK
Pinch of the Past

Ceramic Tile, Custom Duplication
No 9 Studio UK

Ceramic Tile, Embossed
No 9 Studio UK
Tile Source, Inc.

Ceramic Tile, Encaustic
Designs in Tile
No 9 Studio UK
Tile Source, Inc.

Ceramic Tile, Exterior Paving
See Pavers, Ceramic, in Section 9

Ceramic Tile, Fireplace
Designs in Tile
No 9 Studio UK
Tile Source, Inc.

Ceramic Tile, Flooring
See Non-Wood Flooring, Tile, in Section 7

Ceramic Tile, Geometrics & Mosaic
See also Mosaics in Section 1
American Restoration Tile, Inc.
Designs in Tile
Fishman Mosaics
No 9 Studio UK
Subway Ceramics
Tile Source, Inc.

Ceramic Tile, Hand Painted
Designs in Tile
Dutch Delft Tiles by Oudolf Jr.
EverGreene Architectural Arts, Inc.
No 9 Studio UK
Tile Source, Inc.

Ceramic Tile, Historic Patterns
American Restoration Tile, Inc.
Designs in Tile
Dutch Delft Tiles by Oudolf Jr.
EverGreene Architectural Arts, Inc.
No 9 Studio UK
Subway Ceramics
Tile Source, Inc.

Ceramic Tile, Pool & Fountain
Designs in Tile
No 9 Studio UK

Ceramic Tile, Silk Screened
Designs in Tile

Cornice Moldings, Composites
Architectural Products by Outwater, LLC
Decorators Supply Corp.
EverGreene Architectural Arts, Inc.
Flexible Moulding Concepts

Cornice Moldings, Gypsum
Decorators Supply Corp.
Felber Ornamental Plastering Corp.
Hayles & Howe
Palladio Mouldings

Cornice Moldings, Plaster
Decorators Supply Corp.
EverGreene Architectural Arts, Inc.
Felber Ornamental Plastering Corp.
Fischer & Jirouch Co.
Foster Reeve & Associates Inc.
Goodwin Associates
Hayles & Howe
Historic Structures
Hyde Park Fine Art of Mouldings
Palladio Mouldings

Cornice Moldings, Polymer
Architectural Products by Outwater, LLC
Flexible Moulding Concepts
Goodwin Associates
Spectis Moulders, Inc.
Vintage Woodworks

Cornice Moldings, Polymer-Modified Gypsum
Felber Ornamental Plastering Corp.
Historic Structures

Cornice Moldings, Wood
Architectural Products by Outwater, LLC
Decorators Supply Corp.
EverGreene Architectural Arts, Inc.
Goodwin Associates
Northeast Millwork Corp.
Vintage Woodworks
Weston Millwork Co.
Wilbur, Frederick - Woodcarver

Decorative Painting Supplies
See also Paints, Interior
Fine Paints of Europe

Decorative Painting, Classes & Courses
See Education, Training & Workshops, in Section 14

Decorative Painting, Faux Finishes
American Clay Enterprises, Inc.
Brian Greer's Tin Ceilings

Canning Studios
Conrad Schmitt Studios, Inc.
EverGreene Architectural Arts, Inc.
Fine Paints of Europe
Historic Structures
Lynne Rutter Murals & Decorative Painting
Old Fashioned Milk Paint Co.

Decorative Painting, Graining
Canning Studios
Conrad Schmitt Studios, Inc.
EverGreene Architectural Arts, Inc.
Fine Paints of Europe
Historic Structures
Lynne Rutter Murals & Decorative Painting

Decorative Painting, Marbleizing
Canning Studios
Conrad Schmitt Studios, Inc.
EverGreene Architectural Arts, Inc.
Fine Paints of Europe
Historic Structures
Lynne Rutter Murals & Decorative Painting

Decorative Painting, Murals
See Murals in Section 1

Decorative Painting, Stenciling
Canning Studios
Conrad Schmitt Studios, Inc.
EverGreene Architectural Arts, Inc.
Fine Paints of Europe
Historic Structures
Lynne Rutter Murals & Decorative Painting
Old Fashioned Milk Paint Co.

Gilding Services, Interior
Canning Studios
Conrad Schmitt Studios, Inc.
EverGreene Architectural Arts, Inc.
Lynne Rutter Murals & Decorative Painting
Schiff Architectural Detail, LLC

Gilding Supplies
American Clay Enterprises, Inc.

Interior Molded Ornament
Architectural Products by Outwater, LLC
Ball Consulting, Ltd.
Cast Stone Institute
Decorators Supply Corp.
EverGreene Architectural Arts, Inc.
Felber Ornamental Plastering Corp.
Fischer & Jirouch Co.
Foster Reeve & Associates Inc.
Goodwin Associates
Hayles & Howe
Hyde Park Fine Art of Mouldings
Palladio Mouldings
Resinart East
TransMineral USA, Inc.
Vintage Woodworks

Interior Molded Ornament, Custom Casting
Aristone Designs, Inc.
Cast Stone Institute
Decorators Supply Corp.
EverGreene Architectural Arts, Inc.
Felber Ornamental Plastering Corp.
Hayles & Howe
Hyde Park Fine Art of Mouldings
Palladio Mouldings
Pinch of the Past
Resinart East
Schiff Architectural Detail, LLC

Interior Molded Ornament, Custom Models & Moldmaking
Aristone Designs, Inc.
Ball Consulting, Ltd.
Canning Studios
Decorators Supply Corp.
EverGreene Architectural Arts, Inc.
Felber Ornamental Plastering Corp.
Hyde Park Fine Art of Mouldings
Palladio Mouldings
Schiff Architectural Detail, LLC

Lincrusta
See Wallcoverings, Lincrusta

Moldings, Plaster
Decorators Supply Corp.
EverGreene Architectural Arts, Inc
Felber Ornamental Plastering Corp.
Fischer & Jirouch Co.
Foster Reeve & Associates Inc.
Goodwin Associates
Hayles & Howe
Historic Structures
Palladio Mouldings

Moldings, Polymer
Architectural Products by Outwater, LLC
Flexible Moulding Concepts
Goodwin Associates
Historic Structures
Resinart East
Vintage Woodworks

Moldings, Wood
See Section 20

Mosaics
See Section 1

Paint Strippers, Interior
Abatron, Inc.
Dumond Chemicals, Inc.
Pinch of the Past

Paint Strippers, Masonry
See Masonry Paint Strippers in Section 17

Painting Conservation
See Conservation Services, Art, in Section 14

Paints, Interior
EverGreene Architectural Arts, Inc.
Kelly-Moore Paint Co., Inc.
Old Fashioned Milk Paint Co.
TransMineral USA, Inc.

Plaster Ornament
See Interior Molded Ornament

Plaster
American Clay Enterprises, Inc.
EverGreene Architectural Arts, Inc.
Felber Ornamental Plastering Corp.
Foster Reeve & Associates Inc.
Hayles & Howe
Historic Structures
TransMineral USA, Inc.

Plaster Patching Materials
EverGreene Architectural Arts, Inc.
TransMineral USA, Inc.

Plaster Resurfacing Systems
EverGreene Architectural Arts, Inc.
Palladio Mouldings
TransMineral USA, Inc.

Plaster, Casting
See Interior Molded Ornament, Custom Casting

Plaster, Venetian
See Venetian Plaster

Registers, Metal
See Section 12

Registers, Wood
See Section 20

Scagliola
EverGreene Architectural Arts, Inc.
Hayles & Howe

Stains, Interior
AFM/American Formulating & Mfg.

Tile
See Ceramic Tile

Venetian Plaster
Canning Studios
Conrad Schmitt Studios, Inc.
EverGreene Architectural Arts, Inc.
Hayles & Howe
Historic Structures
TransMineral USA, Inc.

Wallcoverings, Anaglypta
Architectural Products by Outwater, LLC

Wallcoverings, Historical Reproductions
Chelsea Decorative Metal Co.

Wallcoverings, Lincrusta
Architectural Products by Outwater, LLC

Wallcoverings, Traditional Adaptations
American Clay Enterprises, Inc.

Wallpaper, Custom
Canning Studios
EverGreene Architectural Arts, Inc.

Window Treatments
See Section 1

SECTION 9
LANDSCAPE & GARDEN SPECIALTIES

Arbors
1.800.COLUMNS
Architectural Products by Outwater, LLC
Bear Creek Lumber
Fine Architectural Metalsmiths
Historical Arts & Casting, Inc.
Schiff Architectural Detail, LLC
Spectis Moulders, Inc.
Wiemann Metalcraft

Benches
Antique & Vintage Woods of America
Dahlhaus Lighting, Inc.
Doty & Sons Concrete Products
Fine Architectural Metalsmiths
Haddonstone (USA), Ltd.
Herwig Lighting
Historical Arts & Casting, Inc.
Robinson Iron Corp.
Schiff Architectural Detail, LLC
Traditional Cut Stone, Ltd.
Wiemann Metalcraft

Bridges, Ornamental
Allen Architectural Metals, Inc.
Antique & Vintage Woods of America
Cast Stone Institute
Historical Arts & Casting, Inc.
Schiff Architectural Detail, LLC

Carillons
See Bells

Cast-Stone Ornament
See Cast-Stone Exterior Ornament in Section 6

Clocks, Street
Campbellsville Industries, Inc.
Dahlhaus Lighting, Inc.
Historical Arts & Casting, Inc.
Sternberg Lighting

Clocks, Tower
Campbellsville Industries, Inc.
Dahlhaus Lighting, Inc.
Schiff Architectural Detail, LLC

Curbing & Edging
Cast Stone Institute
Pinch of the Past

Fencing, Antique Original
Antique & Vintage Woods of America
Old Wood Workshop, LLC

Pinch of the Past
Robinson Iron Corp.

Fencing, Metal
Allen Architectural Metals, Inc.
Architectural Products by Outwater, LLC
Bill's Custom Metal Fabrications
Campbellsville Industries, Inc.
DeAngelis Iron Work, Inc.
Fine Architectural Metalsmiths
Heritage Cast Iron USA
Historical Arts & Casting, Inc.
Schiff Architectural Detail, LLC
Schwartz's Forge & Metalworks, Inc.
Wiemann Metalcraft

Fencing, Wood
Antique & Vintage Woods of America
Bear Creek Lumber

Flagpoles
Historical Arts & Casting, Inc.
Schiff Architectural Detail, LLC
Unique Services & Applications

Flags & Banners
Schiff Architectural Detail, LLC
Unique Services & Applications

Fountains, Drinking
Designs in Tile
Schiff Architectural Detail, LLC

Fountains, Floating
Schiff Architectural Detail, LLC

Fountains, Freestanding
Cast Stone Institute
Haddonstone (USA), Ltd.
Historical Arts & Casting, Inc.
Schiff Architectural Detail, LLC
Walter S. Arnold, LLC

Fountains, Pool
Cast Stone Institute
Haddonstone (USA), Ltd.
Schiff Architectural Detail, LLC

Fountains, Sculptural
Cast Stone Institute
Designs in Tile
Fine Architectural Metalsmiths
No 9 Studio UK
Robinson Iron Corp.
Schiff Architectural Detail, LLC
Traditional Cut Stone, Ltd.
Walter S. Arnold, LLC

Fountains, Tiered
Cast Stone Institute
Designs in Tile
Haddonstone (USA), Ltd.
Historical Arts & Casting, Inc.
Schiff Architectural Detail, LLC

Fountains, Wall
Cast Stone Institute
Designs in Tile
Haddonstone (USA), Ltd.
Historical Arts & Casting, Inc.
Schiff Architectural Detail, LLC

Garden Furnishings
Flaherty Iron Works Inc.
Haddonstone (USA), Ltd.
Historical Arts & Casting, Inc.
No 9 Studio UK
Schiff Architectural Detail, LLC

Garden Ornament
Cast Stone Institute
Haddonstone (USA), Ltd.
Historical Arts & Casting, Inc.
No 9 Studio UK
Old Wood Workshop, LLC
Pinch of the Past
Robinson Iron Corp.
Schiff Architectural Detail, LLC
Schwartz's Forge & Metalworks, Inc.
Traditional Cut Stone, Ltd.
Walter S. Arnold, LLC
Wiemann Metalcraft

Gate Hardware
Architectural Products by Outwater, LLC
Ball & Ball Hardware
Historical Arts & Casting, Inc.
Kayne & Son Custom Hardware
Pinch of the Past
Richards-Wilcox, Inc.
Robinson Iron Corp.
Schiff Architectural Detail, LLC

Gates, Antique Original
Pinch of the Past
Robinson Iron Corp.
Schiff Architectural Detail, LLC

Gates, Metal
Allen Architectural Metals, Inc.
Architectural Products by Outwater, LLC
DeAngelis Iron Work, Inc.
Fine Architectural Metalsmiths
Heritage Cast Iron USA
Historical Arts & Casting, Inc.
Robinson Iron Corp.
Schiff Architectural Detail, LLC
Schwartz's Forge & Metalworks, Inc.
Wiemann Metalcraft

Gates, Wood
Antique & Vintage Woods of America

Gazebos
See Section 3

Greenhouses
See Section 3

Landscape Stone
Haddonstone (USA), Ltd.

Lattice & Treillage
Historical Arts & Casting, Inc.

Lighting, Landscape & Garden
See Exterior Lighting, Garden, and Exterior Lighting, Landscape, in Section 10

Mailboxes, Post Mounted
Architectural Products by Outwater, LLC
Historical Arts & Casting, Inc.
New Concept Louvers Inc.
Sternberg Lighting
Wiemann Metalcraft

Mailboxes, Wall Mounted
Historical Arts & Casting, Inc.
New Concept Louvers Inc.
Rejuvenation
Wiemann Metalcraft

Pavers, Brick
Antique & Vintage Woods of America
Belden Brick Co., The
Gavin Historical Bricks Inc.
No 9 Studio UK
Old Carolina Brick Co.
Pine Hall Brick Co.

Pavers, Ceramic
Gladding, McBean - Div. of Pacific Coast Bldg.
No 9 Studio UK
Tile Source, Inc.

Pavers, Concrete
Aristone Designs, Inc.

Pavers, Engraved
Pine Hall Brick Co.

Pavers, Stone
Haddonstone (USA), Ltd.

Pergolas
1.800.COLUMNS
Architectural Products by Outwater, LLC
Bear Creek Lumber
Chadsworth Columns
Dalton Pavilions, Inc.
Goodwin Associates
Haddonstone (USA), Ltd.
Historical Arts & Casting, Inc.
Wiemann Metalcraft

Planters & Urns
Allen Architectural Metals, Inc.
Cast Stone Institute
Dahlhaus Lighting, Inc.
Doty & Sons Concrete Products
Haddonstone (USA), Ltd.
Historical Arts & Casting, Inc.
John Wright Co.
No 9 Studio UK
Schiff Architectural Detail, LLC
Wiemann Metalcraft

Plaques
See Signage

Sculpture
See Section 1

Signage
Allen Architectural Metals, Inc.
Designs in Tile
Historical Arts & Casting, Inc.
Lake Shore Industries, Inc.

Sundials
Fine Architectural Metalsmiths
Haddonstone (USA), Ltd.
Historical Arts & Casting, Inc.
New Concept Louvers Inc.
Pinch of the Past

Topiary Frames
Fine Architectural Metalsmiths
Schiff Architectural Detail, LLC

Trash/Ash Receptacles
See Waste Containers

Tree Grates & Guards
Schiff Architectural Detail, LLC

Treillage
See Lattice & Treillage

Urns
See Planters & Urns

Walls, Retaining
Cast Stone Institute

Waste Containers
Doty & Sons Concrete Products
Schiff Architectural Detail, LLC

Waterfalls & Cascades
Cast Stone Institute
Schiff Architectural Detail, LLC

SECTION 10
LIGHTING & ELECTRICAL

Candles, Electric
AAMSCO Lighting, Inc.
Ball & Ball Lighting
Grand Light
Heritage Lanterns
Lantern Masters, Inc.
Shoptin Lighting & Design

Exterior Lighting Restoration
Architectural Area Lighting, Inc.
Ball & Ball Lighting
Cole & Co., C.W.
Crenshaw Lighting
Federalist, The
Fine Architectural Metalsmiths
Grand Light
Heritage Lanterns
Herwig Lighting
Historical Arts & Casting, Inc.
Lantern Masters, Inc.
Lighting Nelson & Garrett Inc.
Pinch of the Past
Rambusch Lighting Co. - Design Studios

Schiff Architectural Detail, LLC
Shoptin Lighting & Design
St. Louis Antique Lighting Co.
Sternberg Lighting
Steven Handelman Studios

Exterior Lighting, Antique Original
Ball & Ball Lighting
Bevolo Gas & Electric Lights
Federalist, The
Grand Light
Herwig Lighting
House of Antique Hardware
Lighting Nelson & Garrett Inc.
Schiff Architectural Detail, LLC
Shoptin Lighting & Design
Sternberg Lighting

Exterior Lighting, Architectural Accent & Special Effect
Architectural Area Lighting, Inc.
Ball & Ball Lighting
Bevolo Gas & Electric Lights
Federalist, The
Grand Light
Heritage Lanterns
Historical Arts & Casting, Inc.
Jonathan Browning Studios
Lantern Masters, Inc.
Schiff Architectural Detail, LLC
Scofield Historic Lighting
Shoptin Lighting & Design
Sternberg Lighting

Exterior Lighting, Building Mounted
Architectural Area Lighting, Inc.
Authentic Designs
Ball & Ball Lighting
Bevolo Gas & Electric Lights
Deep Landing Workshop
Federalist, The
Fine Architectural Metalsmiths
Grand Light
Heritage Lanterns
Herwig Lighting
Historical Arts & Casting, Inc.
Jonathan Browning Studios
Lantern Masters, Inc.
Mills Architectural Lighting
Rejuvenation
Schiff Architectural Detail, LLC
Scofield Historic Lighting
Shoptin Lighting & Design
Sternberg Lighting
Steven Handelman Studios

Exterior Lighting, Custom
Allen Architectural Metals, Inc.
Architectural Area Lighting, Inc.
Authentic Designs
Ball & Ball Lighting
Bevolo Gas & Electric Lights
Cole & Co., C.W.
Crenshaw Lighting
Dahlhaus Lighting, Inc.
Deep Landing Workshop
Federalist, The
Fine Architectural Metalsmiths
Grand Light
Heritage Lanterns
Herwig Lighting
Historical Arts & Casting, Inc.
Jonathan Browning Studios
Lantern Masters, Inc.
Lighting Nelson & Garrett Inc.
Pinch of the Past
Rambusch Lighting Co. - Design Studios
Schiff Architectural Detail, LLC
Scofield Historic Lighting
Shoptin Lighting & Design
St. Louis Antique Lighting Co.
Sternberg Lighting
Steven Handelman Studios
Wiemann Metalcraft

Exterior Lighting, Garden
Architectural Area Lighting, Inc.
Ball & Ball Lighting
Bevolo Gas & Electric Lights
Dahlhaus Lighting, Inc.
Deep Landing Workshop
Federalist, The
Grand Light
Heritage Lanterns
Herwig Lighting
Historical Arts & Casting, Inc.
Lantern Masters, Inc.
Scofield Historic Lighting
Shoptin Lighting & Design
Sternberg Lighting

Exterior Lighting, Historical Reproductions
Allen Architectural Metals, Inc.
Architectural Area Lighting, Inc.
Authentic Designs
Ball & Ball Lighting
Bevolo Gas & Electric Lights
Crenshaw Lighting
Dahlhaus Lighting, Inc.
Deep Landing Workshop
Federalist, The
Fine Architectural Metalsmiths
Grand Light
Heritage Lanterns
Herwig Lighting
Historical Arts & Casting, Inc.
House of Antique Hardware
Lantern Masters, Inc.
Lighting Nelson & Garrett Inc.
Rejuvenation
Robinson Iron Corp.
Schiff Architectural Detail, LLC
Scofield Historic Lighting
Shoptin Lighting & Design
St. Louis Antique Lighting Co.
Sternberg Lighting
Steven Handelman Studios
Vintage Hardware & Lighting

Exterior Lighting, Landscape
Architectural Area Lighting, Inc.
Ball & Ball Lighting
Bevolo Gas & Electric Lights
Cole & Co., C.W.
Dahlhaus Lighting, Inc.
Federalist, The
Grand Light
Heritage Lanterns
Herwig Lighting
Historical Arts & Casting, Inc.
Robinson Iron Corp.
Schiff Architectural Detail, LLC
Scofield Historic Lighting
Shoptin Lighting & Design
Sternberg Lighting
Steven Handelman Studios

Exterior Lighting, Lanterns
Architectural Area Lighting, Inc.
Authentic Designs
Ball & Ball Lighting
Bevolo Gas & Electric Lights
Crenshaw Lighting
Dahlhaus Lighting, Inc.
Deep Landing Workshop
Federalist, The
Fine Architectural Metalsmiths
Heritage Lanterns
Herwig Lighting
Historical Arts & Casting, Inc.
Lantern Masters, Inc.
Lighting Nelson & Garrett Inc.
Schiff Architectural Detail, LLC
Scofield Historic Lighting
Shoptin Lighting & Design
St. Louis Antique Lighting Co.
Sternberg Lighting
Steven Handelman Studios

Exterior Lighting, Porch
Architectural Area Lighting, Inc.
Authentic Designs
Ball & Ball Lighting
Bevolo Gas & Electric Lights
Dahlhaus Lighting, Inc.
Deep Landing Workshop
Federalist, The
Fine Architectural Metalsmiths
Grand Light
Heritage Lanterns
Herwig Lighting
Historical Arts & Casting, Inc.
House of Antique Hardware
Jonathan Browning Studios
Lantern Masters, Inc.
Rejuvenation
Scofield Historic Lighting
Shoptin Lighting & Design
Sternberg Lighting
Steven Handelman Studios

Exterior Lighting, Post Mounted
Architectural Area Lighting, Inc.
Authentic Designs
Ball & Ball Lighting
Bevolo Gas & Electric Lights
Crenshaw Lighting
Dahlhaus Lighting, Inc.
Deep Landing Workshop
Federalist, The
Grand Light
Heritage Lanterns
Herwig Lighting
Historical Arts & Casting, Inc.
Lantern Masters, Inc.
Robinson Iron Corp.
Schiff Architectural Detail, LLC
Scofield Historic Lighting
Shoptin Lighting & Design
Sternberg Lighting
Steven Handelman Studios

Fans, Antique
Schiff Architectural Detail, LLC
Shoptin Lighting & Design

Fans, Belt Driven
Woolen Mill Fan Co.

Fans, Ceiling
Schiff Architectural Detail, LLC
Woolen Mill Fan Co.

Fans, Historical Replicas
Schiff Architectural Detail, LLC
Shoptin Lighting & Design

Fans, Specialty & Ornamental
Schiff Architectural Detail, LLC
Shoptin Lighting & Design

Fiber-Optic Lighting Fixtures
Architectural Products by Outwater, LLC
Rambusch Lighting Co. - Design Studios

Fiber-Optic Lighting System Design
Architectural Products by Outwater, LLC
Rambusch Lighting Co. - Design Studios

Garden Lighting
See Exterior Lighting, Garden

Gas Lighting Restoration
Allen Architectural Metals, Inc.
Ball & Ball Lighting
Crenshaw Lighting
Federalist, The
Grand Light
Pinch of the Past
Shoptin Lighting & Design
Wiemann Metalcraft

Gas Lighting, Antique Original
Ball & Ball Lighting
Bevolo Gas & Electric Lights
Federalist, The
Grand Light
Nowell's Lighting
Pinch of the Past
Schiff Architectural Detail, LLC
Shoptin Lighting & Design

Gas Lighting, Custom
Allen Architectural Metals, Inc.
Ball & Ball Lighting
Bevolo Gas & Electric Lights
Crenshaw Lighting
Dahlhaus Lighting, Inc.
Federalist, The
Grand Light
Lantern Masters, Inc.
Shoptin Lighting & Design
Steven Handelman Studios
Wiemann Metalcraft

Gas Lighting, Exterior
- Ball & Ball Lighting
- Bevolo Gas & Electric Lights
- Federalist, The
- Grand Light
- Lantern Masters, Inc.
- Shoptin Lighting & Design

Gas Lighting, Interior
- Ball & Ball Lighting
- Bevolo Gas & Electric Lights
- Grand Light
- Nowell's Lighting
- Shoptin Lighting & Design

Interior Lighting Restoration
- Architectural Area Lighting, Inc.
- Ball & Ball Lighting
- Cole & Co., C.W.
- Crenshaw Lighting
- Federalist, The
- Fine Architectural Metalsmiths
- Grand Light
- Historical Arts & Casting, Inc.
- Lantern Masters, Inc.
- Lighting Nelson & Garrett Inc.
- Pinch of the Past
- Rambusch Lighting Co. - Design Studios
- Schiff Architectural Detail, LLC
- St. Louis Antique Lighting Co.

Interior Lighting, Antique Original
- Ball & Ball Lighting
- Bevolo Gas & Electric Lights
- Federalist, The
- Grand Light
- Herwig Lighting
- Lighting Nelson & Garrett Inc.
- Nowell's Lighting
- Pinch of the Past
- Rejuvenation
- Shoptin Lighting & Design

Interior Lighting, Ceiling Flush-Mount
- Architectural Products by Outwater, LLC
- Authentic Designs
- Ball & Ball Lighting
- Bevolo Gas & Electric Lights
- Coppersmythe, Josiah R.
- Crenshaw Lighting
- Deep Landing Workshop
- Federalist, The
- Grand Light
- Herwig Lighting
- House of Antique Hardware
- Lantern Masters, Inc.
- Lighting Nelson & Garrett Inc.
- Rambusch Lighting Co. - Design Studios
- Rejuvenation
- Scofield Historic Lighting
- Shoptin Lighting & Design
- Spectis Moulders, Inc.
- St. Louis Antique Lighting Co.

Interior Lighting, Chandeliers
- Authentic Designs
- Ball & Ball Lighting
- Coppersmythe, Josiah R.
- Crenshaw Lighting
- Deep Landing Workshop
- Federalist, The
- Fine Architectural Metalsmiths
- Grand Light
- Heritage Lanterns
- House of Antique Hardware
- Jonathan Browning Studios
- Lantern Masters, Inc.
- Lighting Nelson & Garrett Inc.
- Pinch of the Past
- Rambusch Lighting Co. - Design Studios
- Rejuvenation
- Scofield Historic Lighting
- Shoptin Lighting & Design
- St. Louis Antique Lighting Co.
- Steven Handelman Studios
- Wiemann Metalcraft

Interior Lighting, Floor Lamps
- Authentic Designs
- Coppersmythe, Josiah R.
- Crenshaw Lighting
- Federalist, The
- Grand Light
- Lantern Masters, Inc.
- Lighting Nelson & Garrett Inc.
- Pinch of the Past
- Rejuvenation
- Scofield Historic Lighting
- Shoptin Lighting & Design
- Spectis Moulders, Inc.
- Steven Handelman Studios

Interior Lighting, Historical Reproductions
- AAMSCO Lighting, Inc.
- Allen Architectural Metals, Inc.
- Architectural Area Lighting, Inc.
- Architectural Products by Outwater, LLC
- Authentic Designs
- Ball & Ball Lighting
- Coppersmythe, Josiah R.
- Crenshaw Lighting
- Deep Landing Workshop
- Federalist, The
- Fine Architectural Metalsmiths
- Grand Light
- Heritage Lanterns
- House of Antique Hardware
- Jonathan Browning Studios
- Lantern Masters, Inc.
- Lighting Nelson & Garrett Inc.
- Mills Architectural Lighting
- Nowell's Lighting
- Rambusch Lighting Co. - Design Studios
- Schiff Architectural Detail, LLC
- Scofield Historic Lighting
- Shoptin Lighting & Design
- Spectis Moulders, Inc.
- St. Louis Antique Lighting Co.
- Steven Handelman Studios

Interior Lighting, Lanterns
- Authentic Designs
- Ball & Ball Lighting
- Bevolo Gas & Electric Lights
- Coppersmythe, Josiah R.
- Crenshaw Lighting
- Deep Landing Workshop
- Federalist, The
- Fine Architectural Metalsmiths
- Grand Light
- Heritage Lanterns
- Herwig Lighting
- Jonathan Browning Studios
- Lantern Masters, Inc.
- Lighting Nelson & Garrett Inc.
- Mills Architectural Lighting
- Nowell's Lighting
- Rambusch Lighting Co. - Design Studios
- Schiff Architectural Detail, LLC
- Scofield Historic Lighting
- Shoptin Lighting & Design
- Spectis Moulders, Inc.
- St. Louis Antique Lighting Co.
- Steven Handelman Studios

Interior Lighting, Sconces
- AAMSCO Lighting, Inc.
- Architectural Area Lighting, Inc.
- Architectural Products by Outwater, LLC
- Authentic Designs
- Ball & Ball Lighting
- Coppersmythe, Josiah R.
- Crenshaw Lighting
- Deep Landing Workshop
- Federalist, The
- Fine Architectural Metalsmiths
- Grand Light
- Heritage Lanterns
- Herwig Lighting
- Historical Arts & Casting, Inc.
- House of Antique Hardware
- Jonathan Browning Studios
- Lantern Masters, Inc.
- Lighting Nelson & Garrett Inc.
- Mills Architectural Lighting
- Nowell's Lighting
- Rambusch Lighting Co. - Design Studios
- Rejuvenation
- Schiff Architectural Detail, LLC
- Scofield Historic Lighting
- Shoptin Lighting & Design
- Spectis Moulders, Inc.
- St. Louis Antique Lighting Co.
- Steven Handelman Studios

Interior Lighting, Table Lamps
- Authentic Designs
- Ball & Ball Lighting
- Coppersmythe, Josiah R.
- Crenshaw Lighting
- Federalist, The
- Grand Light
- Heritage Lanterns
- Historical Arts & Casting, Inc.
- Lighting Nelson & Garrett Inc.
- Rejuvenation
- Scofield Historic Lighting
- Shoptin Lighting & Design
- Spectis Moulders, Inc.
- St. Louis Antique Lighting Co.
- Steven Handelman Studios

Lampposts & Standards
- Allen Architectural Metals, Inc.
- Architectural Area Lighting, Inc.
- Ball & Ball Lighting
- Federalist, The
- Grand Light
- Herwig Lighting
- Historical Arts & Casting, Inc.
- Lake Shore Industries, Inc.
- Schiff Architectural Detail, LLC

Shoptin Lighting & Design
Sternberg Lighting

Landscape Lighting
See Exterior Lighting, Landscape

Light Bulbs, Antique Reproductions
AAMSCO Lighting, Inc.
House of Antique Hardware
Rejuvenation
Shoptin Lighting & Design

Light Lifts
Architectural Products by Outwater, LLC

Lighting Fixture Glass, Antique Original
Grand Light
Shoptin Lighting & Design

Lighting Fixture Glass, Custom
Ball & Ball Lighting
Bevolo Gas & Electric Lights
Grand Light
Herwig Lighting
MAC Metals
Shoptin Lighting & Design
Steven Handelman Studios

Lighting Fixture Glass, Historical Replicas
Architectural Products by Outwater, LLC
Ball & Ball Lighting
Grand Light
House of Antique Hardware
Shoptin Lighting & Design
St. Louis Antique Lighting Co.

Lighting Fixture Parts
Architectural Products by Outwater, LLC
Ball & Ball Lighting
Herwig Lighting
Pinch of the Past
Shoptin Lighting & Design

Lighting Fixtures, Exterior
See Exterior Lighting

Lighting Fixtures, Interior
See Interior Lighting

Lighting System Design
Architectural Area Lighting, Inc.
Historical Arts & Casting, Inc.
Shoptin Lighting & Design
St. Louis Antique Lighting Co.
Sternberg Lighting

Street Lighting Globes
Herwig Lighting
MAC Metals
Shoptin Lighting & Design
Sternberg Lighting

Street Lighting Luminaires
Architectural Area Lighting, Inc.
Cole & Co., C.W.
Dahlhaus Lighting, Inc.
Herwig Lighting
MAC Metals
Shoptin Lighting & Design
Sternberg Lighting

Street Lighting, Aluminum Poles
Allen Architectural Metals, Inc.
Architectural Area Lighting, Inc.
Bevolo Gas & Electric Lights
Dahlhaus Lighting, Inc.
Herwig Lighting
Historical Arts & Casting, Inc.
Schiff Architectural Detail, LLC
Shoptin Lighting & Design
Sternberg Lighting

Street Lighting, Cast-Iron Poles
Bevolo Gas & Electric Lights
Historical Arts & Casting, Inc.
Robinson Iron Corp.
Schiff Architectural Detail, LLC
Shoptin Lighting & Design
Sternberg Lighting

Street Lighting, Historical Reproductions
Allen Architectural Metals, Inc.
Architectural Area Lighting, Inc.
Authentic Designs
Ball & Ball Lighting
Bevolo Gas & Electric Lights
Cole & Co., C.W.
Crenshaw Lighting
Dahlhaus Lighting, Inc.
Federalist, The
Heritage Lanterns
Herwig Lighting
Historical Arts & Casting, Inc.
Lantern Masters, Inc.
MAC Metals
Robinson Iron Corp.
Schiff Architectural Detail, LLC
Scofield Historic Lighting
Sternberg Lighting
Wiemann Metalcraft

Switch Plates
Architectural Products by Outwater, LLC
House of Antique Hardware
Rejuvenation
Shoptin Lighting & Design

Switches, Push-Button
House of Antique Hardware
Rejuvenation

SECTION 11
MANTELS, FIREPLACES & CHIMNEYS

Chimney Pots
Boston Valley Terra Cotta
New Concept Louvers Inc.
No 9 Studio UK
Superior Clay Corp.

Electric Fires
Good Time Stove Co.

Fire Grates
Kayne & Son Custom Hardware

Fireplace Inserts
Good Time Stove Co.
Superior Clay Corp.

Fireplace Screens & Tools
Ball & Ball Hardware
Bill's Custom Metal Fabrications
Elements Of Steel
Fine Architectural Metalsmiths
Historical Arts & Casting, Inc.
Kayne & Son Custom Hardware
Schiff Architectural Detail, LLC
Steven Handelman Studios
Wiemann Metalcraft

Fireplace Surrounds
See Mantels

Fireplaces, Rumford
Superior Clay Corp.

Fireplaces, Stone
Federalist, The
Haddonstone (USA), Ltd.

Mantels, Antique Original
Antique & Vintage Woods of America
Federalist, The
Good Time Stove Co.
Old Wood Workshop, LLC
Pinch of the Past

Mantels, Carved Stone
Federalist, The
Traditional Cut Stone, Ltd.
Walter S. Arnold, LLC

Mantels, Carved Wood
Architectural Products by Outwater, LLC
Decorators Supply Corp.
Federalist, The
Goodwin Associates
Wilbur, Frederick - Woodcarver

Mantels, Cast Stone
Aristone Designs, Inc.
Cast Stone Institute
Goodwin Associates
Haddonstone (USA), Ltd.

Mantels, Custom
Architectural Products by Outwater, LLC
Aristone Designs, Inc.
Decorators Supply Corp.
Federalist, The
Felber Ornamental Plastering Corp.
Schiff Architectural Detail, LLC
Vetrazzo, LLC
Walter S. Arnold, LLC

Mantels, Metal
Bill's Custom Metal Fabrications
Historical Arts & Casting, Inc.

Mantels, Plaster
Architectural Products by Outwater, LLC
Federalist, The
Felber Ornamental Plastering Corp.
Fischer & Jirouch Co.
Goodwin Associates
Hayles & Howe
Historic Structures
Hyde Park Fine Art of Mouldings

Mantels, Resin/Stone
Federalist, The
Vetrazzo, LLC

Mantels, Stone
Architectural Products by Outwater, LLC
Federalist, The
Walter S. Arnold, LLC

Mantels, Wood
Antique & Vintage Woods of America
Architectural Products by Outwater, LLC
Decorators Supply Corp.
Federalist, The
Goodwin Associates
Longleaf Lumber, LLC
Vintage Woodworks
Zepsa Industries, Inc.

Stoves, Antique Original
Good Time Stove Co.
Schiff Architectural Detail, LLC

SECTION 12
METALWORK

Balustrades, Metal
See Section 6

Cast Metalwork, Custom Casting
Allen Architectural Metals, Inc.
Ball & Ball Hardware
Ball & Ball Lighting
DeAngelis Iron Work, Inc.
Flaherty Iron Works Inc.
Historical Arts & Casting, Inc.
Kayne & Son Custom Hardware
Lake Shore Industries, Inc.
Robinson Iron Corp.
Schiff Architectural Detail, LLC
W.F. Norman Corp.
Wiemann Metalcraft

Cast Metalwork, Standard Designs
Abatron, Inc.
Architectural Products by Outwater, LLC
Flaherty Iron Works Inc.
Frank Morrow Co.

Kayne & Son Custom Hardware
Pinch of the Past
Robinson Iron Corp.
Schiff Architectural Detail, LLC
Wiemann Metalcraft

Epoxies for Metal Repair
See Metal Repair Materials

Fabricated Metalwork, Custom
Allen Architectural Metals, Inc.
Ball & Ball Hardware
Ball & Ball Lighting
Brian Greer's Tin Ceilings
Campbellsville Industries, Inc.
DeAngelis Iron Work, Inc.
Fine Architectural Metalsmiths
Flaherty Iron Works Inc.
Heather & Little Limited
Historical Arts & Casting, Inc.
Kayne & Son Custom Hardware
NIKO Contracting Co., Inc.
Ornametals, LLC
Robinson Iron Corp.
Schiff Architectural Detail, LLC
Schwartz's Forge & Metalworks, Inc.
Unique Services & Applications
Wiemann Metalcraft

Fabricated Metalwork, Standard Designs
Architectural Products by Outwater, LLC
Brian Greer's Tin Ceilings
Campbellsville Industries, Inc.
Frank Morrow Co.
Heather & Little Limited
Kayne & Son Custom Hardware
Schiff Architectural Detail, LLC
Unique Services & Applications
Wiemann Metalcraft

Fasteners, Metal
Architectural Products by Outwater, LLC

Fencing
See Section 9

Forged Metalwork, Custom
Ball & Ball Hardware
Ball & Ball Lighting
Bill's Custom Metal Fabrications
DeAngelis Iron Work, Inc.
Elements Of Steel
Fine Architectural Metalsmiths
Flaherty Iron Works Inc.
Heritage Cast Iron USA
Kayne & Son Custom Hardware
Robinson Iron Corp.
Schiff Architectural Detail, LLC
Schwartz's Forge & Metalworks, Inc.
Steven Handelman Studios
Wiemann Metalcraft

Forged Metalwork, Standard Designs
Architectural Products by Outwater, LLC
Elements Of Steel
Heritage Cast Iron USA
Kayne & Son Custom Hardware
Schwartz's Forge & Metalworks, Inc.
Wiemann Metalcraft

Gates
See Section 9

Grilles, Cast Metal
Allen Architectural Metals, Inc.
Architectural Products by Outwater, LLC
DeAngelis Iron Work, Inc.
Decorators Supply Corp.
Hamilton Sinkler
Heat Registers.com
Historical Arts & Casting, Inc.
House of Antique Hardware
Reggio Register Co., The
Schiff Architectural Detail, LLC
Wiemann Metalcraft

Grilles, Forged Metal
DeAngelis Iron Work, Inc.
Fine Architectural Metalsmiths
Heat Registers.com
House of Antique Hardware
Kayne & Son Custom Hardware
Schiff Architectural Detail, LLC
Schwartz's Forge & Metalworks, Inc.
Steven Handelman Studios
The Golden Lion
Wiemann Metalcraft

Grilles, Metal Plate
Architectural Grille
DeAngelis Iron Work, Inc.
Flaherty Iron Works Inc.
Hamilton Sinkler
Heat Registers.com
Kees Architectural Division
Schiff Architectural Detail, LLC
Wiemann Metalcraft

Grilles, Sheet Metal
Architectural Grille
Heat Registers.com
Kees Architectural Division
Schiff Architectural Detail, LLC
Wiemann Metalcraft

Metal Coatings
Allen Architectural Metals, Inc.
Historical Arts & Casting, Inc.
Schiff Architectural Detail, LLC

Metal Components, Cast & Forged
Architectural Products by Outwater, LLC
Elements Of Steel
Frank Morrow Co.
Schiff Architectural Detail, LLC
Wiemann Metalcraft

Metal Plating Services
Schiff Architectural Detail, LLC

Metal Repair & Restoration Services
Allen Architectural Metals, Inc.
Ball & Ball Hardware
Ball & Ball Lighting
Brian Greer's Tin Ceilings
DeAngelis Iron Work, Inc.
Fine Architectural Metalsmiths
Flaherty Iron Works Inc.
Heather & Little Limited
Historical Arts & Casting, Inc.
Modern Art Foundry
Pinch of the Past
Unique Services & Applications

Metal Repair Materials
Abatron, Inc.
Allen Architectural Metals, Inc.
Schiff Architectural Detail, LLC

Plaques
See Signage in Section 9

Radiator Covers
See Section 13

Railings, Cast Metal
Allen Architectural Metals, Inc.
Architectural Products by Outwater, LLC
Bill's Custom Metal Fabrications
Campbellsville Industries, Inc.
DeAngelis Iron Work, Inc.
Heritage Cast Iron USA
Historical Arts & Casting, Inc.
Pinch of the Past
Robinson Iron Corp.
Schiff Architectural Detail, LLC

Railings, Custom
Allen Architectural Metals, Inc.
Ball & Ball Lighting
Bill's Custom Metal Fabrications
Cast Stone Institute
DeAngelis Iron Work, Inc.
Fine Architectural Metalsmiths
Flaherty Iron Works Inc.
Goddard Mfg. Co.
Heritage Cast Iron USA
Historical Arts & Casting, Inc.
Robinson Iron Corp.
Schiff Architectural Detail, LLC
Schwartz's Forge & Metalworks, Inc.
Stairways, Inc.

Railings, Forged Metal
Architectural Products by Outwater, LLC
Bill's Custom Metal Fabrications
DeAngelis Iron Work, Inc.
Elements Of Steel
Fine Architectural Metalsmiths
Flaherty Iron Works Inc.
Schiff Architectural Detail, LLC
Schwartz's Forge & Metalworks, Inc.

Railings, Standard Elements
Architectural Products by Outwater, LLC
Bill's Custom Metal Fabrications
Heritage Cast Iron USA
Wiemann Metalcraft

Registers, Cast Metal
Allen Architectural Metals, Inc.
Architectural Products by Outwater, LLC
Decorators Supply Corp.
Hamilton Sinkler
Heat Registers.com
Historical Arts & Casting, Inc.
Reggio Register Co., The
Schiff Architectural Detail, LLC
Wiemann Metalcraft

Registers, Metal Plate
Architectural Grille
Hamilton Sinkler
Heat Registers.com
Kees Architectural Division
Schiff Architectural Detail, LLC
Wiemann Metalcraft

Registers, Sheet Metal
Architectural Grille
Heat Registers.com
Kees Architectural Division

Sheet-Metal Ornament, Custom
Architectural Grille
Brian Greer's Tin Ceilings
Campbellsville Industries, Inc.
EJMcopper, Inc.
Heather & Little Limited
NIKO Contracting Co., Inc.
Ornametals, LLC
Schiff Architectural Detail, LLC
Schwartz's Forge & Metalworks, Inc.
Unique Services & Applications

Sheet-Metal Ornament, Standard Designs
Brian Greer's Tin Ceilings
Campbellsville Industries, Inc.
Frank Morrow Co.
Heather & Little Limited
Unique Services & Applications

Sheet Metal, Architectural
Brian Greer's Tin Ceilings
Campbellsville Industries, Inc.
EJMcopper, Inc.
Firestone Building Products
Heather & Little Limited
NIKO Contracting Co., Inc.
Ornametals, LLC
Schiff Architectural Detail, LLC
Unique Services & Applications

Stair Balustrades, Cast Metal
Allen Architectural Metals, Inc.
Architectural Products by Outwater, LLC
DeAngelis Iron Work, Inc.
Flaherty Iron Works Inc.
Historical Arts & Casting, Inc.
Robinson Iron Corp.
Wiemann Metalcraft

Stair Balustrades, Custom
Allen Architectural Metals, Inc.
Cast Stone Institute
DeAngelis Iron Work, Inc.
Flaherty Iron Works Inc.

Robinson Iron Corp.
Schwartz's Forge & Metalworks, Inc.
Wiemann Metalcraft

Stair Balustrades, Forged Metal
Architectural Products by Outwater, LLC
Bill's Custom Metal Fabrications
DeAngelis Iron Work, Inc.
Fine Architectural Metalsmiths
Flaherty Iron Works Inc.
Schwartz's Forge & Metalworks, Inc.
Wiemann Metalcraft

Stair Balustrades, Standard Elements
Architectural Products by Outwater, LLC
Flaherty Iron Works Inc.
Wiemann Metalcraft

Stair Handrails, Cast Metal
Allen Architectural Metals, Inc.
Architectural Products by Outwater, LLC
Historical Arts & Casting, Inc.
Robinson Iron Corp.
Schiff Architectural Detail, LLC
Wiemann Metalcraft

Stair Handrails, Custom
Allen Architectural Metals, Inc.
Ball & Ball Hardware
Ball & Ball Lighting
Cast Stone Institute
DeAngelis Iron Work, Inc.
Fine Architectural Metalsmiths
Flaherty Iron Works Inc.
Historical Arts & Casting, Inc.
MAC Metals
Robinson Iron Corp.
Schiff Architectural Detail, LLC
Schwartz's Forge & Metalworks, Inc.
Stairways, Inc.
Wiemann Metalcraft

Stair Handrails, Forged Metal
Architectural Products by Outwater, LLC
Bill's Custom Metal Fabrications
DeAngelis Iron Work, Inc.
Fine Architectural Metalsmiths
Flaherty Iron Works Inc.
Schwartz's Forge & Metalworks, Inc.
Wiemann Metalcraft

Stair Handrails, Standard Elements
Architectural Products by Outwater, LLC
MAC Metals
Wiemann Metalcraft

Stairs, Curved
Cast Stone Institute
DeAngelis Iron Work, Inc.
Flaherty Iron Works Inc.
Historical Arts & Casting, Inc.
Schwartz's Forge & Metalworks, Inc.
Stairways, Inc.
Wiemann Metalcraft

Stairs, Custom
Cast Stone Institute
DeAngelis Iron Work, Inc.
Flaherty Iron Works Inc.
Historical Arts & Casting, Inc.
Schiff Architectural Detail, LLC
Schwartz's Forge & Metalworks, Inc.
Stairways, Inc.
Wiemann Metalcraft

Stairs, Monumental
Schwartz's Forge & Metalworks, Inc.
Wiemann Metalcraft

Stairs, Spiral
DeAngelis Iron Work, Inc.
Flaherty Iron Works Inc.
Goddard Mfg. Co.
Historical Arts & Casting, Inc.
Schiff Architectural Detail, LLC
Schwartz's Forge & Metalworks, Inc.
Stairways, Inc.

Stairs, Straight
Cast Stone Institute
DeAngelis Iron Work, Inc.
Flaherty Iron Works Inc.
Historical Arts & Casting, Inc.
Schiff Architectural Detail, LLC
Schwartz's Forge & Metalworks, Inc.
Stairways, Inc.

Wrought Metalwork
See Forged Metalwork

SECTION 13
PLUMBING, BATH & HEATING

Bathroom Accessories
Architectural Products by Outwater, LLC
Bathroom Machineries, DEA
Designs in Tile
House of Antique Hardware
Pinch of the Past
Rejuvenation
Rocky Mountain Hardware
Subway Ceramics
The Nanz Company
Vetrazzo, LLC

Bathroom Sinks, Antique Original
Bathroom Machineries, DEA

Bathroom Sinks, Fittings & Parts
Bathroom Machineries, DEA

Bathroom Sinks, Historical Replicas
Bathroom Machineries, DEA

Bathroom Sinks, Traditional Adaptations
Bathroom Machineries, DEA

Bathtubs, Antique Original
Bathroom Machineries, DEA
Schiff Architectural Detail, LLC

Bathtubs, Fittings & Parts
Bathroom Machineries, DEA
Rejuvenation

Bathtubs, Historical Replicas
Bathroom Machineries, DEA

Bathtubs, Traditional Adaptations
Bathroom Machineries, DEA

Faucets & Fittings, Antique Original
Bathroom Machineries, DEA
Pinch of the Past
Rocky Mountain Hardware
Schiff Architectural Detail, LLC

Faucets & Fittings, Historical Replicas
Bathroom Machineries, DEA

Faucets & Fittings, Traditional Adaptations
Bathroom Machineries, DEA
Rocky Mountain Hardware

HVAC Systems, Mini Duct
Unico System, Inc.

Kitchen Cabinets, Standard Designs
Architectural Products by Outwater, LLC

Kitchen Equipment
Good Time Stove Co.
Vetrazzo, LLC

Kitchen Sinks, Antique Original
Bathroom Machineries, DEA
Pinch of the Past

Kitchen Sinks, Fittings & Parts
Bathroom Machineries, DEA

Kitchen Sinks, Historical Replicas
Bathroom Machineries, DEA

Kitchen Sinks, Traditional Adaptations
Bathroom Machineries, DEA

Plumbing Parts, Antique Original
Bathroom Machineries, DEA

Plumbing Parts, Historical Replicas
Bathroom Machineries, DEA

Plumbing Parts, Traditional Adaptations
Bathroom Machineries, DEA

Radiator Covers
Architectural Grille
Kees Architectural Division

Radiators, Antique & Salvaged
Pinch of the Past

Registers, Metal
See Section 12

Registers, Wood
See Section 20

Shower Parts, Antique Original
Bathroom Machineries, DEA

Shower Parts, Historical Replicas
Bathroom Machineries, DEA

Shower Parts, Traditional Adaptations
Bathroom Machineries, DEA

Showerheads
Bathroom Machineries, DEA

Toilets, Antique Original
Pinch of the Past

Wine Cellars
TransMineral USA, Inc.
Zepsa Industries, Inc.

Wine Cellars, Accessories
Architectural Products by Outwater, LLC
EJMcopper, Inc.
Schiff Architectural Detail, LLC
Wiemann Metalcraft
Zepsa Industries, Inc.

Wine Cellars, Racks
Architectural Products by Outwater, LLC
Wiemann Metalcraft
Zepsa Industries, Inc.

SECTION 14
PROFESSIONAL SERVICES

Books & Publications
Historical Arts & Casting, Inc.
PRG, Inc.

Building Documentation
EverGreene Architectural Arts, Inc.

Conservation Services, Architectural
Antique & Vintage Woods of America
Building Conservation Associates
Cast Stone Institute
EverGreene Architectural Arts, Inc.
Historic Structures
No 9 Studio UK
Schiff Architectural Detail, LLC
Wiemann Metalcraft

Conservation Services, Art
Building Conservation Associates
Canning Studios
Conrad Schmitt Studios, Inc.
Designs in Tile
EverGreene Architectural Arts, Inc.
Historic Structures
Modern Art Foundry
Schiff Architectural Detail, LLC

Conservation Services, Mosaics
Building Conservation Associates
Canning Studios
Conrad Schmitt Studios, Inc.
Designs in Tile
EverGreene Architectural Arts, Inc.
Fishman Mosaics
No 9 Studio UK

Conservation Services, Sculpture
Building Conservation Associates
Conrad Schmitt Studios, Inc.
Modern Art Foundry

Education, Training & Workshops
Abatron, Inc.
Antique & Vintage Woods of America
Cast Stone Institute
Fine Paints of Europe
Lynne Rutter Murals & Decorative Painting
No 9 Studio UK

Historical Preservation Consulting
Allen Architectural Metals, Inc.
Antique & Vintage Woods of America
Building Conservation Associates
Conrad Schmitt Studios, Inc.
EverGreene Architectural Arts, Inc.
Gladding, McBean - Div. of Pacific Coast Bldg.
Good Time Stove Co.
Hayles & Howe
Historic Structures
Historical Arts & Casting, Inc.
Lynne Rutter Murals & Decorative Painting
Pinch of the Past
PRG, Inc.

Industry & Trade Associations
NOMMA - National Ornamental & Miscellaneous Metals Association

SECTION 15
ROOFING & ROOF SPECIALTIES

Asphalt Shingles, Slate Simulation
See Slate Replicas, Asphalt

Asphalt Shingles, Wood Simulation
See Wood Shingles, Simulation

Bird- & Pest-Control Products
Team Fritz Clay Roof Tiles, Inc.
Unique Services & Applications

Caulking & Joint Sealants
AFM/American Formulating & Mfg.
SnoBlox-SnoJax

Cresting
Allen Architectural Metals, Inc.
DeAngelis Iron Work, Inc.
Heather & Little Limited
Historical Arts & Casting, Inc.
Ornametals, LLC
Reclaimed Roofs, Inc.
Solar Innovations, Inc.
Wiemann Metalcraft

Cupolas, Custom
EJMcopper, Inc.
Heather & Little Limited
Historical Arts & Casting, Inc.
New Concept Louvers Inc.
NIKO Contracting Co., Inc.
No 9 Studio UK
Oak Leaf Conservatories of York
Solar Innovations, Inc.
Tanglewood Conservatories
Unique Services & Applications

Cupolas, Fabricated Metal
Campbellsville Industries, Inc.
EJMcopper, Inc.
Heather & Little Limited
Historical Arts & Casting, Inc.
New Concept Louvers Inc.
NIKO Contracting Co., Inc.
Ornametals, LLC
Tanglewood Conservatories
Unique Services & Applications

Cupolas, Fiberglass
Architectural Fiberglass Corp.

Cupolas, Sheet Metal
Heather & Little Limited
New Concept Louvers Inc.
NIKO Contracting Co., Inc.
Ornametals, LLC
Tanglewood Conservatories
Unique Services & Applications

Cupolas, Standard Designs
Campbellsville Industries, Inc.
New Concept Louvers Inc.
Tanglewood Conservatories

Cupolas, Wood
Oak Leaf Conservatories of York
Tanglewood Conservatories

Domes, Glass
Glass House, LLC
Oak Leaf Conservatories of York

Domes, Metal
Campbellsville Industries, Inc.
Heather & Little Limited
Historical Arts & Casting, Inc.
NIKO Contracting Co., Inc.
Ornametals, LLC
Schiff Architectural Detail, LLC
Unique Services & Applications
Wiemann Metalcraft

Finials
Campbellsville Industries, Inc.
Cast Stone Institute
EJMcopper, Inc.
Gladding, McBean - Div. of Pacific Coast Bldg.
Heather & Little Limited
Historical Arts & Casting, Inc.
Ludowici Roof Tile, Inc.
New Concept Louvers Inc.
NIKO Contracting Co., Inc.
No 9 Studio UK
Ornametals, LLC
Reclaimed Roofs, Inc.
Schiff Architectural Detail, LLC
Solar Innovations, Inc.
Team Fritz Clay Roof Tiles, Inc.
Unique Services & Applications
W.F. Norman Corp.

Flashing
Firestone Building Products
New Concept Louvers Inc.
NIKO Contracting Co., Inc.
Unique Services & Applications

Glass Domes
See Domes, Glass

Gutter Chains
EJMcopper, Inc.
New Concept Louvers Inc.

Gutter Hangers
Ornametals, LLC

Gutters, Historical Replicas
Heather & Little Limited
Historical Arts & Casting, Inc.
NIKO Contracting Co., Inc.
Ornametals, LLC
Unique Services & Applications

Gutters, Metal
EJMcopper, Inc.
Follansbee Steel
Heather & Little Limited
Historical Arts & Casting, Inc.
NIKO Contracting Co., Inc.
Ornametals, LLC
Solar Innovations, Inc.
Unique Services & Applications

Leaders & Leader Boxes
Heather & Little Limited
Historical Arts & Casting, Inc.
New Concept Louvers Inc.
NIKO Contracting Co., Inc.
Ornametals, LLC
Unique Services & Applications

Lightning Protection
Solar Innovations, Inc.
Unique Services & Applications

Louvers
See Vents

Membrane Roofing Systems
Firestone Building Products
GAF Materials Corp.
Team Fritz Clay Roof Tiles, Inc.

Metal Roofing, Sheet Metal
See Sheet-Metal Roofing

Metal Roofing, Shingles
Follansbee Steel
Heather & Little Limited
NIKO Contracting Co., Inc.
Ornametals, LLC
Unique Services & Applications
W.F. Norman Corp.

Roof Coatings & Finishes
AFM/American Formulating & Mfg.
Firestone Building Products
Follansbee Steel
GAF Materials Corp.

Roof Repair Contracting
GAF Materials Corp.
NIKO Contracting Co., Inc.
Unique Services & Applications

Roof Repair Materials
GAF Materials Corp.

Sheet-Metal Roofing, Aluminum
Campbellsville Industries, Inc.
Firestone Building Products
Heather & Little Limited
NIKO Contracting Co., Inc.
Unique Services & Applications

Sheet-Metal Roofing, Copper & Coated Copper
Firestone Building Products
Heather & Little Limited
NIKO Contracting Co., Inc.
Ornametals, LLC
Unique Services & Applications
W.F. Norman Corp.

Sheet-Metal Roofing, Galvanized Steel
Firestone Building Products
Heather & Little Limited
NIKO Contracting Co., Inc.

Sheet-Metal Roofing, Lead
Heather & Little Limited
Unique Services & Applications
W.F. Norman Corp.

Sheet-Metal Roofing, Stainless Steel
Firestone Building Products
Follansbee Steel
Heather & Little Limited
NIKO Contracting Co., Inc.
Unique Services & Applications

Sheet-Metal Roofing, Steel
Firestone Building Products
Heather & Little Limited
NIKO Contracting Co., Inc.

Sheet-Metal Roofing, Terne Family
Follansbee Steel
Heather & Little Limited
NIKO Contracting Co., Inc.
Unique Services & Applications

Sheet-Metal Roofing, Zinc
Firestone Building Products
Follansbee Steel
Heather & Little Limited
NIKO Contracting Co., Inc.

Ornametals, LLC
W.F. Norman Corp.

Sheet Metal, Architectural
See Section 12

Skylights
Glass House, LLC
Historical Arts & Casting, Inc.
Oak Leaf Conservatories of York
Renaissance Conservatories
Tanglewood Conservatories

Slate Replicas, Asphalt
GAF Materials Corp.

Slate Replicas, Composites
InSpire Roofing Products
NIKO Contracting Co., Inc.
Reclaimed Roofs, Inc.
Tile Roofs, Inc.
Unique Services & Applications

Slate Replicas, Concrete
NIKO Contracting Co., Inc.
Reclaimed Roofs, Inc.
Tile Roofs, Inc.

Slate Replicas, Fiber Cement
Reclaimed Roofs, Inc.
Tile Roofs, Inc.

Slate Roofing, Color Matching
Reclaimed Roofs, Inc.
Tile Roofs, Inc.
Unique Services & Applications

Slate Roofing, New
GAF Materials Corp.
NIKO Contracting Co., Inc.
Reclaimed Roofs, Inc.
Tile Roofs, Inc.
Unique Services & Applications

Slate Roofing, Salvaged
Pinch of the Past
Reclaimed Roofs, Inc.
Tile Roofs, Inc.
Unique Services & Applications

Snowguards
Alpine SnowGuards
Follansbee Steel
Historical Arts & Casting, Inc.
NIKO Contracting Co., Inc.
No 9 Studio UK
SnoBlox-SnoJax
Team Fritz Clay Roof Tiles, Inc.
Tile Roofs, Inc.
Unique Services & Applications

Steeplejack Services
NIKO Contracting Co., Inc.

Steeples, Custom
Campbellsville Industries, Inc.
Cast Stone Institute
EJMcopper, Inc.
Heather & Little Limited
NIKO Contracting Co., Inc.
Ornametals, LLC
Team Fritz Clay Roof Tiles, Inc.

Steeples, Fabricated Metal
Campbellsville Industries, Inc.
NIKO Contracting Co., Inc.
Ornametals, LLC

Steeples, Standard Designs
Campbellsville Industries, Inc.
Cast Stone Institute

Steeples, Timber Framed
Heather & Little Limited

Tile Replicas
Reclaimed Roofs, Inc.
Tile Roofs, Inc.

Tile Roofing, Clay
Boston Valley Terra Cotta
Gladding, McBean - Div. of Pacific Coast Bldg.
Ludowici Roof Tile, Inc.
NIKO Contracting Co., Inc.
No 9 Studio UK
Reclaimed Roofs, Inc.
Team Fritz Clay Roof Tiles, Inc.
Tile Roofs, Inc.
Unique Services & Applications

Tile Roofing, Concrete
Boston Valley Terra Cotta
NIKO Contracting Co., Inc.
Reclaimed Roofs, Inc.
Tile Roofs, Inc.

Tile Roofing, Custom Colors & Shapes
Gladding, McBean - Div. of Pacific Coast Bldg.
Ludowici Roof Tile, Inc.
Reclaimed Roofs, Inc.
Team Fritz Clay Roof Tiles, Inc.
Tile Roofs, Inc.

Tile Roofing, Salvaged
Pinch of the Past
Reclaimed Roofs, Inc.
Tile Roofs, Inc.

Vents
Architectural Products by Outwater, LLC
GAF Materials Corp.
Heather & Little Limited
New Concept Louvers Inc.
NIKO Contracting Co., Inc.
No 9 Studio UK
Solar Innovations, Inc.

Waterproofing Materials
AFM/American Formulating & Mfg.
GAF Materials Corp.
Gladding, McBean - Div. of Pacific Coast Bldg.
TransMineral USA, Inc.

Weathervanes, Custom
EJMcopper, Inc.
Historical Arts & Casting, Inc.
New Concept Louvers Inc.
NIKO Contracting Co., Inc.
No 9 Studio UK
Ornametals, LLC
Unique Services & Applications
Vintage Hardware & Lighting
Wiemann Metalcraft

Weathervanes, Standard Designs
John Wright Co.
New Concept Louvers Inc.
Ornametals, LLC
Unique Services & Applications

Wood Shakes, Hand Split
Bear Creek Lumber
Unique Services & Applications

Wood Shingles, Machine Sawn
Bear Creek Lumber
Vintage Woodworks

Wood Shingles, Simulation
Ludowici Roof Tile, Inc.
Unique Services & Applications

SECTION 16
SALVAGED MATERIALS & ANTIQUES

Architectural Antiques & Salvage
Brandt, Sylvan
Good Time Stove Co.
Old Wood Workshop, LLC
Pinch of the Past
Schiff Architectural Detail, LLC
The Golden Lion

Art Glass, Antique Original
See Section 1

Barn Siding, Antique
Antique & Vintage Woods of America
Authentic Wood Floors, Inc.
Brandt, Sylvan
Carlson's Barnwood Co.
Chestnut Specialists, Inc.
Conklin's Authentic Antique Barnwood
Longleaf Lumber, LLC
Mountain Lumber Co.

Barns, Antique & Salvaged
See Section 18

Brick, Salvaged
Antique & Vintage Woods of America
Brandt, Sylvan
Gavin Historical Bricks Inc.

Building Materials, Salvaged
Authentic Wood Floors, Inc.
Carlson's Barnwood Co.
Chestnut Specialists, Inc.
Conklin's Authentic Antique Barnwood
Old Wood Workshop, LLC

Columns & Capitals, Antique Original
See Section 2

Faucets, Antique Original
See Section 13

Fencing, Antique Original
See Section 9

Gates, Antique Original
See Section 9

Glass, Antique Original
Bendheim
Brandt, Sylvan
Carlson's Barnwood Co.
Pinch of the Past

Hardware, Antique Original
See Section 4

Lighting Fixtures, Antique Original
See Section 10

Log Buildings, Antique & Salvaged
Antique & Vintage Woods of America

Mantels, Antique Original
See Section 11

Sinks, Antique Original
See Section 13

Stone, Salvaged
Carlson's Barnwood Co.
Old Wood Workshop, LLC

Timber Frames, Antique & Salvaged
See Section 18

Timbers, Antique & Salvaged
Antique & Vintage Woods of America
Antique Lumber Corp.
Authentic Wood Floors, Inc.
Bear Creek Lumber
Brandt, Sylvan
Carlson's Barnwood Co.
Chestnut Specialists, Inc.
Conklin's Authentic Antique Barnwood
Goodwin Heart Pine Co.
Longleaf Lumber, LLC
Mountain Lumber Co.
Old Wood Workshop, LLC
Schiff Architectural Detail, LLC

Wood Boards, Antique & Salvaged
Antique & Vintage Woods of America
Antique Lumber Corp.
Authentic Wood Floors, Inc.
Bear Creek Lumber
Carlson's Barnwood Co.
Chestnut Specialists, Inc
Conklin's Authentic Antique Barnwood
Longleaf Lumber, LLC
Mountain Lumber Co.
Northeast Millwork Corp.

Old Wood Workshop, LLC
Pinch of the Past

Wood Flooring, Antique
See Section 7

SECTION 17
STONE, BRICK & MASONRY

Balustrades
See Section 6

Brick, Custom
Belden Brick Co., The
Gavin Historical Bricks Inc.
No 9 Studio UK
Old Carolina Brick Co.

Brick, Face
Belden Brick Co., The
Gavin Historical Bricks Inc.
Old Carolina Brick Co.
Pine Hall Brick Co.

Brick, Handmade
Belden Brick Co., The
Gavin Historical Bricks Inc.
No 9 Studio UK
Old Carolina Brick Co.

Brick, Paving
See Pavers, Brick, in Section 9

Brick, Salvaged
See Section 16

Brick, Special Shapes
Belden Brick Co., The
Gavin Historical Bricks Inc.
No 9 Studio UK
Old Carolina Brick Co.
Pine Hall Brick Co.

Cast-Stone Architectural Elements
See Section 6 for Exterior and Section 8 for Interior

Cast Stone, Custom Casting
Aristone Designs, Inc.
Cast Stone Institute
Haddonstone (USA), Ltd.

Masonry Cleaners
ArmaKleen Co.
Dumond Chemicals, Inc.

Masonry Coloring Materials
GAF Materials Corp.
Structural Restoration Services, Inc.

Masonry Paint Strippers
ArmaKleen Co.
Dumond Chemicals, Inc.

Masonry Repair Materials
Abatron, Inc.
Structural Restoration Services, Inc.

Masonry Restoration Contracting
Canning Studios
Structural Restoration Services, Inc.

Masonry Waterproofers
AFM/American Formulating & Mfg.
Dumond Chemicals, Inc.
Weathercap, Inc.

Mortar Joint Protection
Weathercap, Inc.

Mortar, Historical Mixes
TransMineral USA, Inc.

Mortar, Lime
TransMineral USA, Inc.

Stone, Building
Traditional Cut Stone, Ltd.

Stone, Dimensional Cut
KEPCO+
Traditional Cut Stone, Ltd.

Stone, Hand Carved
KEPCO+
Traditional Cut Stone, Ltd.
Walter S. Arnold, LLC

Stone, Machine Carved
KEPCO+

Stone, Veneer
GAF Materials Corp.

Stucco Finishes
TransMineral USA, Inc.

Terra-Cotta Restoration Materials
Boston Valley Terra Cotta
Gladding, McBean - Div. of Pacific Coast Bldg.
Ludowici Roof Tile, Inc.

Terra Cotta, Clay Based
Boston Valley Terra Cotta
Gladding, McBean - Div. of Pacific Coast Bldg.
Ludowici Roof Tile, Inc.
No 9 Studio UK

Terra Cotta, Custom Duplication
Architectural Fiberglass Corp.
Boston Valley Terra Cotta
Gladding, McBean - Div. of Pacific Coast Bldg.
No 9 Studio UK

SECTION 18
TIMBER FRAMING & BARNS

Barns, Antique & Salvaged
Antique & Vintage Woods of America
Carlson's Barnwood Co.
Historic Structures
Hugh Lofting Timber Framing, Inc.
Pinch of the Past
Wood Joiners

Barns, Design Services
Antique & Vintage Woods of America
Country Carpenters, Inc.
Hugh Lofting Timber Framing, Inc.
Wood Joiners

Barns, Kits
Country Carpenters, Inc.
Hugh Lofting Timber Framing, Inc.

Barns, New
Bear Creek Lumber
Country Carpenters, Inc.
Early New England Homes by Country Carpenters
Hugh Lofting Timber Framing, Inc.
Liberty Head Post & Beam

Barns, Plans
Hugh Lofting Timber Framing, Inc.

Insulating Panels
Hugh Lofting Timber Framing, Inc.

Timber-Frame Design Services
Free State Timbersmiths
Hochstetler Milling, Ltd.
Hugh Lofting Timber Framing, Inc.
Liberty Head Post & Beam
Wood Joiners

Timber-Frame Restoration Contracting
Free State Timbersmiths
Hochstetler Milling, Ltd.
Hugh Lofting Timber Framing, Inc.
Unique Services & Applications
Wood Joiners

Timber Frames, Antique & Salvaged
Antique & Vintage Woods of America
Authentic Wood Floors, Inc.
Free State Timbersmiths
Goodwin Heart Pine Co.
Hugh Lofting Timber Framing, Inc.
Mountain Lumber Co.
Wood Joiners

Timber Frames, New
Bear Creek Lumber
Country Carpenters, Inc.
Free State Timbersmiths
Hochstetler Milling, Ltd.
Hugh Lofting Timber Framing, Inc.
Liberty Head Post & Beam
Wood Joiners

Timber Trusses
Antique & Vintage Woods of America
Authentic Wood Floors, Inc.
Free State Timbersmiths
Hochstetler Milling, Ltd.
Hugh Lofting Timber Framing, Inc.
Wood Joiners

SECTION 19
TOOLS & EQUIPMENT

Library Ladders
Architectural Products by Outwater, LLC

Tools, Conservation
Trow & Holden

Tools, Decorating
Architectural Products by Outwater, LLC

Tools, Masonry
Trow & Holden

Tools, Stone Carving
Trow & Holden

Tools, Timber Cutting
Charles G.G. Schmidt & Co., Inc.

Tools, Woodworking
Charles G.G. Schmidt & Co., Inc.

Water-Jet Cutting
Architectural Grille

SECTION 20
WOODWORK

Carvings, Custom
Architectural Products by Outwater, LLC
Decorators Supply Corp.
Goodwin Associates
Wilbur, Frederick - Woodcarver

Carvings, Hand Carved
Antique & Vintage Woods of America
Architectural Products by Outwater, LLC
Decorators Supply Corp.
Goodwin Associates
Wilbur, Frederick - Woodcarver

Carvings, Machine Carved
Architectural Products by Outwater, LLC

Carvings, Standard Designs
Architectural Products by Outwater, LLC
Decorators Supply Corp.
Goodwin Associates
Wilbur, Frederick - Woodcarver

Casework
Architectural Products by Outwater, LLC
Decorators Supply Corp.

Corbels
See Brackets in Section 6 for Exterior and Brackets in Section 8 for Interior

Cornices, Exterior
See Exterior Cornices in Section 6 and Cornice Moldings in Section 8

Grilles
Decorators Supply Corp.
Heat Registers.com
Reggio Register Co., The
Vintage Woodworks

Millwork, Custom
Architectural Components, Inc.
Architectural Products by Outwater, LLC
Bear Creek Lumber
Goodwin Heart Pine Co.
Grabill Windows & Doors
Northeast Millwork Corp.
Superior Moulding, Inc.
Timberlane, Inc.
Weston Millwork Co.
Wood Window Workshop
Zepsa Industries, Inc.

Millwork, Exterior
Architectural Products by Outwater, LLC
Grabill Windows & Doors
Northeast Millwork Corp.
Superior Moulding, Inc.
Vintage Woodworks
Weston Millwork Co.
Wood Window Workshop

Millwork, Historical Replicas
Architectural Products by Outwater, LLC
Decorators Supply Corp.
Grabill Windows & Doors
Northeast Millwork Corp.
Ratigan-Schottler Mfg. Co.
Superior Moulding, Inc.
Weston Millwork Co.
Wood Window Workshop
Zepsa Industries, Inc.

Millwork, Interior
Architectural Products by Outwater, LLC
Bear Creek Lumber
Decorators Supply Corp.
Goodwin Heart Pine Co.
Grabill Windows & Doors
Illingworth Millwork, LLC
Northeast Millwork Corp.
Superior Moulding, Inc.
Vintage Woodworks
Weston Millwork Co.
Wood Window Workshop
Zepsa Industries, Inc.

Millwork, Monumental Grade
Northeast Millwork Corp.
Zepsa Industries, Inc.

Millwork, Standard Designs
Architectural Products by Outwater, LLC
Decorators Supply Corp.
Goodwin Associates
Illingworth Millwork, LLC
Northeast Millwork Corp.
Zepsa Industries, Inc.

Millwork, Victorian
Architectural Products by Outwater, LLC
Illingworth Millwork, LLC
Northeast Millwork Corp.
Superior Moulding, Inc.
Vintage Woodworks
Zepsa Industries, Inc.

Moldings, Compo
Architectural Products by Outwater, LLC
Decorators Supply Corp.
Fischer & Jirouch Co.

Moldings, Custom
Architectural Products by Outwater, LLC
Bear Creek Lumber
Decorators Supply Corp.
Goodwin Heart Pine Co.
Grabill Windows & Doors
Hyde Park Fine Art of Mouldings
Illingworth Millwork, LLC
Northeast Millwork Corp.
Superior Moulding, Inc.
Weston Millwork Co.
Wilbur, Frederick - Woodcarver

Moldings, Historical Replicas
Architectural Products by Outwater, LLC
Decorators Supply Corp.
Hyde Park Fine Art of Mouldings
Illingworth Millwork, LLC
Northeast Millwork Corp.
Superior Moulding, Inc.
Weston Millwork Co.
Wilbur, Frederick - Woodcarver
Wood Window Workshop

Moldings, Standard Designs
Architectural Products by Outwater, LLC
Decorators Supply Corp.
Illingworth Millwork, LLC
Northeast Millwork Corp.

Moldings, Wood
Abatron, Inc.
Architectural Products by Outwater, LLC
Charles G.G. Schmidt & Co., Inc.
Decorators Supply Corp.
Northeast Millwork Corp.
Superior Moulding, Inc.
U.S. Shutter Company
Vintage Woodworks
Weston Millwork Co.
Wilbur, Frederick - Woodcarver

Paneling, Custom
Bear Creek Lumber
Zepsa Industries, Inc.

Paneling, Standard Designs
Architectural Products by Outwater, LLC
Bear Creek Lumber
Vintage Woodworks
Zepsa Industries, Inc.

Registers
Architectural Products by Outwater, LLC
Decorators Supply Corp.
Heat Registers.com
Reggio Register Co., The

Staircase Parts, Balusters
Architectural Products by Outwater, LLC
Goodwin Heart Pine Co.
Stairways, Inc.
Superior Moulding, Inc.
Vintage Woodworks
Zepsa Industries, Inc.

Staircase Parts, Handrails
Architectural Products by Outwater, LLC
Goodwin Heart Pine Co.
Northeast Millwork Corp.
Stairways, Inc.
Superior Moulding, Inc.
Vintage Woodworks
Zepsa Industries, Inc.

Staircase Parts, Newel Posts
Architectural Products by Outwater, LLC
Goddard Mfg. Co.
Goodwin Heart Pine Co.
Stairways, Inc.
Superior Moulding, Inc.
Vintage Woodworks
Wilbur, Frederick - Woodcarver
Zepsa Industries, Inc.

Stair Parts, Stair Rods
Goodwin Heart Pine Co.

Stairs, Curved
Goodwin Heart Pine Co.
Zepsa Industries, Inc.

Stairs, Custom
Goddard Mfg. Co.
Goodwin Heart Pine Co.
Stairways, Inc.
Zepsa Industries, Inc.

Stairs, Monumental
Zepsa Industries, Inc.

Stairs, Spiral
Goddard Mfg. Co.
Stairways, Inc.
Zepsa Industries, Inc.

Stairs, Straight
Stairways, Inc.
Zepsa Industries, Inc.

Timbers, Antique & Salvaged
See Section 16

Timbers, Custom Cut
Antique & Vintage Woods of America
Bear Creek Lumber
Goodwin Heart Pine Co.

Timbers, Large
Antique & Vintage Woods of America
Bear Creek Lumber
Goodwin Heart Pine Co.

Turnings, Custom
Architectural Products by Outwater, LLC

Turnings, Standard Designs
Architectural Products by Outwater, LLC
Vintage Woodworks

Veneers & Inlays
Architectural Products by Outwater, LLC

Wood Finishes
AFM/American Formulating & Mfg.
Fine Paints of Europe
Old Fashioned Milk Paint Co.
Sutherland Welles Ltd.

Wainscoting
See Paneling

Wood Preservatives
Abatron, Inc.
PRG, Inc.
Sutherland Welles Ltd.

Wood Restoration Contracting
Allegheny Restoration, Inc.
Geissler, Inc.

Wood Restoration Materials
Abatron, Inc.
Antique & Vintage Woods of America

SECTION 21

Green Building Products & Services

Green Paints & Sealants
- AFM/American Formulating & Mfg.
- American Clay Enterprises, Inc.
- ArmaKleen Co.
- Dumond Chemicals, Inc.
- Fine Paints of Europe
- Kelly-Moore Paint Co., Inc.
- Old Fashioned Milk Paint Co.
- Real Milk Paint Co. LLC, The
- Sutherland Welles Ltd.
- TransMineral USA, Inc.

Green Flooring
- Aorim Flooring North America, Inc.
- Antique & Vintage Woods of America
- Bear Creek Lumber
- Brandt, Sylvan
- Capri Cork
- Carlson's Barnwood Co.
- Chestnut Specialists, Inc.
- Conklin's Authentic Antique Barnwood
- Expanko Cork Co.
- Goodwin Heart Pine Co.
- Longleaf Lumber, LLC
- Mountain Lumber Co.
- Old Wood Workshop, LLC

Green Lighting & Electrical
- Architectural Area Lighting, Inc.
- Ball & Ball Lighting
- Rejuvenation
- St. Louis Antique Lighting Co.
- Steven Handelman Studios

Green Mechanical Systems & Plumbing
- ClimateMaster
- Easy Warm Floor
- Good Time Stove Co.
- TOTO USA, Inc.
- Turbotec Products, Inc.
- Unico System, Inc.
- Zurn Industries

Green Roofing
- EcoStar
- Enviroshake
- Firestone Building Products
- Green Roof Solutions
- InSpire Roofing Products
- Ludowici Roof Tile, Inc.
- Reclaimed Roofs, Inc.
- Tile Roofs, Inc.

Green Windows & Doors
- Architectural Components, Inc.
- Bendheim
- Carlson's Barnwood Co.
- Grabill Windows & Doors
- Marvin Windows and Doors
- Parrett Windows & Doors
- Pella Corporation
- Seekircher Steel Window Repair Corp.
- Serious Materials
- Wood Window Workshop

Salvaged & Recycled Materials
- Antique & Vintage Woods of America
- Bedrock Industries
- Doty & Sons Concrete Products
- EcoDomo
- Free State Timbersmiths
- Good Time Stove Co.
- Gavin Historical Bricks Inc.
- Oceanside Glasstile
- Pinch of the Past
- Pine Hall Brick Co.
- Vetrazzo, LLC

SECTION 22

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Architectural Resources Group
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Bevolo Gas & Electric Lights 504-522-9485; Fax: 504-522-5563 www.bevolo.com New Orleans, LA 70130	Manufacturer & distributor of lighting fixtures: hand riveted, antique copper, natural gas, propane & electric; residential, commercial, landscapes & streetscapes; custom scaling & style proposals. **Click on No. 166**
Bill's Custom Metal Fabrications 516-333-3562; Fax: Same as phone www.ironcrafters.com Westbury, NY 11590	Manufacturer of ornamental metalwork: railings, furniture, fireplace doors, mantels, hardware & candelabras; handcrafted & hand forged.
Boston Valley Terra Cotta 716-649-7490; Fax: 716-649-7688 www.bostonvalley.com Orchard Park, NY 14127	Supplier of architectural terra-cotta façade & roof tile products for restoration & new construction. **Click on No. 160**
Bovard Studio, Inc. 641-472-2824; Fax: 641-472-0974 www.bovardstudio.com Fairfield, IA 52556	Restorer, designer & fabricator of stained-glass windows: wood, aluminum & steel frames; protective glazing systems vented for stained-glass conservation, patent #7607267; replicates lost stained-glass windows; faceted glass; mosaics.
Brandt, Sylvan 717-626-4520; Fax: 717-626-5867 www.sylvanbrandt.com Lititz, PA 17543	Manufacturer of salvaged wood flooring, ceiling boards & paneling: wide board, random width & weatherboard (barn siding); chestnut, oak, pine, heart pine, cypress, walnut, hemlock, fir & hickory; doors & hardware. **Click on No. 3950**
Brian Greer's Tin Ceilings 519-743-9710; Fax: 519-570-1447 www.tinceiling.com Petersburg, ON, Canada NOJ 1BO	Supplier of decorative tin ceiling panels: tin, copper, brass, chrome & pewter finishes on 2x2-ft. panels; can be painted or left bright tin; moldings, fillers & cornices available.
Brosamer's Bells 517-592-9030; Fax: 517-592-4511 www.brosamersbells.com Brooklyn, MI 49230	Supplier of pre-owned bells: more than 40,000 lbs. in stock; restoration of cast-bronze bells; yard, fire engine, railroad, church & tower bells; many styles; all sizes. **Click on No. 7130**

Brusso Incorporated 212-337-8510; Fax: 212-337-9840 www.brusso.com New York, NY 10013	Designer & manufacturer of precision cabinetry hardware: commercial & residential use.
Building Conservation Associates 212-777-1300; Fax: 212-777-1606 www.bcausa.com New York, NY 10001	Consulting firm: project management, conditions survey, plans & specs, cost estimating & feasibility reports, materials testing & lab analysis; for historic buildings, monuments & fine art. **Click on No. 1673**
Campbellsville Industries, Inc. 800-467-8135; Fax: 270-465-6839 www.cvilleindustries.com Campbellsville, KY 42718	Manufacturer & installer of architectural metalwork: steeples, columns, cupolas, street clocks, railings, balustrades, finials, domes, weathervanes & louvers; aluminum, copper, zinc & lead-coated copper.
Canning Studios 203-272-9868; Fax: 203-272-9879 www.canning-studios.com Cheshire, CT 06410	Restorer & designer of decorative finishes, ornamental plaster & wood: historic-paint analysis; plaster consolidation & stabilization; decorative painting, murals, interior & exterior gilding & wood graining; metal & stone cleaning; art glass restoration. **Click on No. 5100**
Capri Cork 630-832-5792; Fax: 630-832-5789 www.capricork.com Lancaster, PA 17601	Manufacturer of cork & eco-friendly rubber flooring: many colors & patterns.
Carlson's Barnwood Co. 309-522-5550; Fax: 309-522-5123 www.carlsonsbarnwood.com Cambridge, IL 61238	Supplier of antique barn wood & salvaged materials: planks, beams, dimensional lumber, re-milled flooring & architectural antiques; pine, oak, heart pine & mixed species; salvaged doors, windows & shutters; antique lighting & art glass; hardware. **Click on No. 2744**
Cast Stone Institute 717-272-3744; Fax: 717-272-5147 www.caststone.org Lebanon, PA 17042	Trade association: represents manufacturers of cast stone products and industry-related companies; members undergo extensive examination every two years to ensure high product quality.
Chadsworth Columns 800-486-2118; Fax: 919-778-5177 www.chadsworth.com Wilmington, NC 28401	Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts for interior & exterior use; variety of sizes, styles & materials, including wood; more than 20 years. **Click on No. 1580 for PolyStone; 180 for wood**
Charles G.G. Schmidt & Co., Inc. 201-391-5300; Fax: 201-391-3565 www.cggschmidt.com Montvale, NJ 07645	Manufacturer & distributor of tooling for shapers, tenoners, molders, planers, saws & routers: specialty machinery for architectural woodworking.
Chelsea Decorative Metal Co. 713-721-9200; Fax: 713-776-8661 www.thetinman.com Houston, TX 77074	Manufacturer of pressed-tin ceiling & wall panels: tin-plated steel has shiny silver finish, can be painted with oil-based paint; 3-, 6-, 12- & 24-in. patterns ranging from Art Deco to Victorian; easy-to-install 2x4-ft. sheets. **Click on No. 190**
Chestnut Specialists, Inc. 860-283-4209; Fax: Same as phone www.chestnutspec.com Plymouth, CT 06782	Manufacturer of antique wood for flooring: chestnut, oak, pine & hemlock; hewn barn beams, weathered siding & sheathing planks. **Call for more information.**
Cityproof Windows 718-786-1600; Fax: 718-786-2713 www.cityproof.com Long Island City, NY 11101	Manufacturer & installer of custom-made interior window systems: aluminum, storm/screen combo, arched & custom shapes; mechanical fastenings; acrylic, lexan, UV-resistant, standard, low-E, tempered, laminated & etched-glass glazing. **Click on No. 2390**
Climate Seal 952-448-5300; Fax: 952-448-2613 www.climateseal.com Chaska, MN 55318	Manufacturer of storm windows: interior, magnetic; Thermal, Acoustic, Preservation & Pro series; installs in existing window cavity. **Click on No. 1963**
ClimateMaster 405-745-6000; Fax: 405-745-6058 www.climatemaster.com Oklahoma City, OK 73179	Manufacturer of ground-source heat pumps: for commercial & residential use.
Cole & Co., C.W. 626-443-2473; Fax: 626-443-9253 www.colelighting.com South El Monte, CA 91733	Manufacturer of specialty & custom lighting fixtures: interior church lighting; landscape lighting & steplights; fencing; antique refurbishments; for commercial & institutional use.
Columbia Equipment Co., Inc. 800-742-1297; Fax: 718-526-4110 www.columbiaequipment.com Jamaica, NY 11433	Manufacturer of prefabricated aluminum passenger shelters, smoking shelters, bus shelters, kiosks, benches & related street furniture: variety of standard & custom designs; streetscape improvement models; gazebos & outbuildings.

Conklin's Authentic Antique Barnwood 570-465-3832; Fax: 570-465-3835 www.conklinsbarnwood.com Susquehanna, PA 18847	Supplier of reclaimed & resawn antique lumber: flooring in white pine, chestnut, heart pine, antique oak & hemlock; weathered barn wood, hand-hewn beams, pole rafters, used metal roofing & other antique barn materials.
Conrad Schmitt Studios, Inc. 800-969-3033; Fax: 262-786-9036 www.conradschmitt.com New Berlin, WI 53151	Creator, conservator & restorer of decorative painting: stained & art glass; ornamental plasterwork & ceilings; gilding; crystalline etched-glass designs; murals, mosaics & statuary; for public & religious buildings; since 1889. **Click on No. 8040; 1839 for ecclesiastical specialties; 1841 for art glass**
Coppersmythe, Josiah R. 800-426-8249; Fax: 508-432-8587 www.jrcoppersmythe.com Harwich, MA 02645	Supplier of handcrafted Early American & Arts & Crafts reproduction lighting fixtures: lanterns, chandeliers, sconces & post lights; copper, brass, tin, wrought iron & wood; catalog $3.
Country Carpenters, Inc. 860-228-2276; Fax: 860-228-5106 www.countrycarpenters.com Hebron, CT 06248	Manufacturer of pre-cut, pre-engineered New England-style post-&-beam carriage houses, garden sheds & country barns; family owned & operated; since 1974; catalog $5. **Click on No. 1439**
Crenshaw Lighting 540-745-3900; Fax: 540-745-3911 www.crenshawlighting.com Floyd, VA 24091	Manufacturer of decorative lighting fixtures: period & custom designs; historical restoration & reproduction; lighting for worship. **Click on No. 313**
Crittall Windows 011-44-1376530800; No fax www.crittall-windows.co.uk/ Witham, Essex, UK CM8 3UN	Manufacturer of steel window & door systems: single hung, casement, pivot, awning, projecting, fixed lite & round top; historical restoration & renovation; minimum maintenance; custom shapes & sizes. **Click on No. 2016**
Dahlhaus Lighting, Inc. 718-218-6651; Fax: 718-218-6653 www.dahlhaus-lighting.com Brooklyn, NY 11211	Manufacturer of street furnishings & lighting: benches, clocks, plaques, street lamps; lanterns, bollards, fountains, ornament & mailboxes in European styles; for residential, commercial & civic sites. **Click on No. 2767**
Dalton Pavilions, Inc. 800-532-5866; Fax: 215-721-1501 www.daltonpavilions.com Telford, PA 18969	Manufacturer of pavilions & gazebos: western red cedar; prefabricated for ease of installation; ships internationally.
DeAngelis Iron Work, Inc. 888-676-4766; Fax: 508-238-7757 www.deangelisiron.com South Easton, MA 02375	Custom fabricator & installer of ornamental metalwork: fences, gates, columns, capitals, benches, stairs & more; cast & wrought iron, bronze, brass, aluminum, stainless steel & more; cresting; grilles. **Click on No. 1023**
Decorators Supply Corp. 773-847-6300; Fax: 773-847-6357 www.decoratorssupply.com Chicago, IL 60609	Manufacturer of classic architectural elements: 13,000 appliqués for woodwork, furniture & walls; plaster crowns, ceiling medallions, ceilings, niches & swags; 900 sizes of column capitals, pilaster capitals, corbels & columns; 15 styles of traditional wood mantels; classically inspired grilles; since 1883. **Click on No. 210**
Deep Landing Workshop 877-778-4042; Fax: 410-778-4070 www.deeplandingworkshop.com Chestertown, MD 21620	Manufacturer of custom lighting fixtures: chandeliers, sconces, pendants & lanterns; new designs, historic reproductions & custom work; handcrafted in wood, tin, brass or copper; glass, mica or alabaster shades. **Click on No. 809**
Designs in Tile 530-926-2629; No fax www.designsintile.com Mt. Shasta, CA 96067	Designer & fabricator of custom art-tile installations & murals inspired by Victorian & English/American Arts & Crafts styles: coordinating borders & field patterns; interior & exterior applications; subway tile & trim. **Call for more information.**
Doty & Sons Concrete Products 800-233-3907; Fax: 815-895-8035 www.dotyconcrete.com Sycamore, IL 60178	Manufacturer of litter receptacles, planters, bollards & custom concrete products: more than 20 bench styles & sizes; ipe lumber, recycled plastic & concrete seats & backs.
Dumond Chemicals, Inc. 212-869-6350; Fax: 212-764-5762 www.peelaway.com Monroe Twp, NJ 08931	Manufacturer of paint removers: Peel Away 6 & 7 made from biodegradable materials; contain non-hazardous dibasic ester solvent rather than methylene chloride or caustic hydrofluoric acid.
Dutch Delft Tiles by Oudolf Jr. 011-31-314381135; Fax: 113131481148 www.delfttiles.com Utrecht, DS 3508 AB The Netherlands	Manufacturer of handmade Dutch Delft tile: replicas of tile dating from 16th century; smooth or crackled glaze; antique Delft tile; floor tile.
Dynamic Architectural Windows & Doors, Inc. 604-864-8200; Fax: 604-864-6072 www.dynamicwindows.com Abbotsford, BC , Canada V2T 6W3	Manufacturer of custom windows & doors: double hung & casements; stile & rail doors for luxury residential & historical replacement; Douglas fir, yellow cedar, mahogany, teak exterior; any hardwood interior; steel windows for restoration market.
E.R. Butler & Co. 212-925-3565; Fax: 212-925-3305 www.erbutler.com New York, NY 10012	Manufacturer of historically accurate, premium-quality hardware for doors, windows & furniture: brass, bronze, nickel, silver & wrought iron; complete design selections of Early American period hardware; many finishes. **Click on No. 2260**
Early New England Homes by Country Carpenters 860-643-1148; Fax: 860-643-1150 www.earlynewenglandhomes.com Bolton, CT 06043	Manufacturer of timber-frame structures: houses & barns. **Click on No. 1878**
Easy Warm Floor 866-886-4328; Fax: 773-442-0114 www.easywarmfloor.com Chicago, IL 60618	Supplier of floor heating systems: electric & hydronic; easy to install.
Eco by Cosentino 281-494-7277; Fax: 281-494-7299 www.ecobycosentino.com Stafford, TX 77477	Manufacturer of recycled countertop material: Eco by Cosentino made of 75% recycled materials; mirrors, glass, porcelain & industrial furnace residuals; 10 colors, 2 textures.
EcoDomo 301-424-7717; Fax: 301-424-7719 www.ecodomo.com Rockville, MD 20850	Supplier of flooring & wall tile made of natural & recycled leather: several collections; LEED rated; made with minimum 70% pre-consumer material.
EcoStar 800-211-7170; Fax: 888-780-9870 www.premiumroofs.com Carlisle, PA 17013	Supplier of recycled roofing tile: made of recycled rubber & plastics; look & durability of slate; 50-year warranty.
EJMcopper, Inc. 407-447-0074; Fax: 407-447-0075 www.ejmcopper.com Orlando, FL 32804	Custom fabricator of copper products: cupolas, dormers, weathervanes, finials, vents, kitchen hoods, awnings, chimney caps & more. **Click on No. 1377**
Elements Of Steel 603-659-2595; Fax: 603-659-6425 www.elementsofsteel.com Newmarket, NH 03857	Hand-forged ironwork: emphasis on historically styled hinges, door hardware & fireplace accessories. **Click on No. 2017**
Enviroshake 519-380-9265; Fax: 519-380-0689 www.enviroshake.com Chatham, ON, Canada N7M 5W8	Supplier of green roofing: composite cedar-like shake roof shingles; 50-year warranty.
European Hardware & Finishes/ Gerber Hinge Co. 800-643-7237; Fax: 818-717-5016 www.gerberhinge.com Canoga Park, CA 91304	Importer & distributor of cabinet, door & window hardware: cremone bolts/espagnolettes; iron, bronze & brass; garage doors; from France, Italy & England; special finishes upon request.
EverGreene Architectural Arts, Inc. 212-244-2800; Fax: 212-244-6204 www.evergreene.com New York, NY 10001	Decorative-arts studio: murals, decorative painting, gilding, plaster, wood, metal, stone & mosaics; new design, conservation & restoration; ecclesiastical, institutional, public & commercial projects; offices in NYC & Chicago. **Click on No. 2460 for decorative painting; 2678 for plasterwork; 743 for ecclesiastical**
Expanko Cork Co. 800-345-6202; Fax: 610-380-0302 www.expanko.com Coatesville, PA 19320	Manufacturer of solid-cork & cork-veneer tile: 12- & 24-in. square tile; 3/16- & 5/16-in. thicknesses; 17 patterns; polyurethane, wax or unfinished.
Federalist, The 203-625-4727; Fax: 203-629-8775 www.thefederalistonline.com Greenwich, CT 06830	Manufacturer & supplier of 18th-century style lighting fixtures: chandeliers, sconces, lanterns, bell-jar fixtures, table & floor lamps; exterior lanterns; antique, historic reproductions & custom lighting; electric & gas; mantels, fireplaces.

Felber Ornamental Plastering Corp. 800-392-6896; Fax: 610-275-6636 www.felber.net Norristown, PA 19404	Supplier of interior molded ornament: capitals, cornices, friezes, niches, keystones, rosettes, coffers, domes & medallions; custom mantels; plaster, gypsum & GRG; sculptors, model makers & casters on staff; stock & custom. **Click on No. 2890**
Fine Architectural Metalsmiths 888-862-9577; Fax: 845-651-7857 www.iceforge.com Chester, NY 10918	Designer & custom fabricator of ornamental metalwork: period-appropriate motifs; custom lighting; curved, straight & monumental stairs; driveway & garden gates; grilles; hand forged & wrought iron, bronze & aluminum. **Click on No. 2640**
Fine Paints of Europe 800-332-1556; Fax: 802-457-3984 www.finepaintsofeurope.com Woodstock, VT 05091	Importer of paints & varnishes from Holland: Eurolux water-based; low VOC content; durable, high-quality coatings.
Firestone Building Products 800-428-4442; Fax: 317-575-7100 www.firestonebpco.com Carmel, IN 46032	Manufacturer of building products: membrane roofing systems, flashing, sheet-metal roofing; vegetative roofing & more.
Fischer & Jirouch Co. 216-361-3840; Fax: 216-361-0650 www.fischerandjirouch.com Cleveland, OH 44103	Manufacturer of handcrafted plaster moldings: columns, capitals, ceiling medallions & fireplace mantels; interior & exterior ornament.
Fishman Mosaics 305-758-1141; Fax: Same as phone www.georgefishmanmosaics.com Miami Shores, FL 33138	Designer & fabricator of mosaics: traditional glass smalti & stone; pictorial mosaics in the Classical style; custom mosaic artwork for public spaces, hospitality & religious projects.
Flaherty Iron Works Inc. 703-971-7653; Fax: 703-971-8040 www.flahertyironworks.com Alexandria, VA 22310	Custom fabricator of hand-forged metalwork: sculpture, gates, railings & furniture.
Flexible Moulding Concepts 877-655-6506: Fax: 877-895-5412 www.flexiblemouldingconcepts.com Dallas, TX 75379	Supplier of flexible moulding: columns, capitals, friezes, cornices; architectural accents; window & door moulding & more. **Click on No. 2019**
Follansbee Steel 800-624-6909; Fax: 304-527-1269 www.follansbeeroofing.com Follansbee, WV 26037	Manufacturer of 3 roofing products: TERNE II, a zinc/tin-coated carbon steel; TCS II, a zinc/tin-coated stainless steel; New Klassic Kolors, TERNE II prepainted with a Kynar 500 or Hylar 5000 Fluropon paint finish; snow-retention products.
Foster Reeve & Associates Inc. 718-609-0090; Fax: 718-609-0061 www.fraplaster.com Brooklyn, NY 11222	Custom manufacturer of architectural & ornamental plaster for interiors & exteriors: in-house sculptors; design development (CAD) engineering & full project management services; residential & commercial.
Frank Morrow Co. 800-556-7688; Fax: 401-941-3810 www.frankmorrow.com Providence, RI 02905	Designer & manufacturer of more than 6,000 ornamental metal trims: embossed banding & perforated gallery; decorative stampings include leaves, flowers, husks, bobeches, animals, motifs & more; grey-iron castings. **Click on No. 1220**
Free State Timbersmiths 913-897-5262; Fax: 913-897-1459 www.freestatetimbersmiths.com Stilwell, KS 66085	Custom fabricator & distributor of timber frames: recycled timbers & timber frame restoration; residential & commercial projects.
Gaby's Shoppe 800-299-4229; Fax: 214-748-7701 www.gabys.com Dallas, TX 75207	Manufacturer of handcrafted decorative iron drapery hardware: for curved & angled bay windows & arches; 30 standard finishes; more than 100 finial options. **Click on No. 2520**
GAF Materials Corp. 973-628-3000; Fax: 973-628-3865 www.gaf.com Wayne, NJ 07470	Manufacturer of Timberline fiberglass-asphalt shingles with the look of wood: Slateline imitation-slate shingles; Country Mansion shingles with natural-stone or slate look; Grand Slate & Camelot shingles with the look of slate & more. **Click on No. 1959 for TruSlate; 1636 for Camelot; 9270 for Country Estates; 1535 for Country Mansion; 1534 for Grand Slate; 2222 for Slateline**
Gavin Historical Bricks Inc. 319-354-5251; Fax: 319-688-3086 www.historicalbricks.com Iowa City, IA 52245	Supplier of antique paving & building materials: specialists in new construction with an Old World look as well as historic restoration projects: pavers, cobblestones, clinker brick & more. **Click on No. 8079**

Geissler, Inc. 800-862-3159; Fax: 208-938-4721 www.rgeissler.com Eagle, ID 83616	Manufacturer of solid-oak choir chairs: rush seats & optional kneelers & bookracks; since 1877.
Gladding, McBean - Div. of Pacific Coast Bldg. 800-776-1133; Fax: 916-645-1723 www.gladdingmcbean.com Lincoln, CA 95648	Manufacturer of sculptural ornamentation, machine-extruded terra cotta, roof tile, chimney tops, finials, pavers & vitrified sewer pipes: terra-cotta balustrades, copings, cornices & more; custom-glaze development.
Glass House, LLC 800-222-3065; Fax: 860-974-1173 www.glasshouseusa.com Pomfret Center, CT 06259	Custom fabricator of mahogany-framed conservatories, glass-roof systems, specialty skylights & solariums: ornamental metal features, custom trim enhancements, copper cladding, true-divided lite sash & doors; available in aluminum. **Click on No. 1870**
Goddard Mfg. Co. 785-689-4341; Fax: 785-689-4303 www.spiral-staircases.com Logan, KS 67646	Custom fabricator of stairs: spiral & curved; balusters & newels; all wood (mainly pine & oak), steel/wood combinations & all steel; wholesale prices. **Click on No. 4780**
Good Time Stove Co. 413-268-3677; No fax www.goodtimestove.com Goshen, MA 01032	Supplier of antique kitchen ranges & heating stoves: ca. 1840-1930; fully restored & functional; enamel, cast iron, wood & wood/gas combos; electric conversions available. **Call for more information.**
Goodwin Associates 585-248-3320; Fax: 585-387-0153 www.goodwinassociates.com Rochester, NY 14618	Supplier of architectural products: cornice moldings, columns, capitals, balustrades, pergolas, door & window surrounds, ceiling medallions, niches, brackets, corbels, mantels, shutters & more; polyurethane, FRP & hardwood millwork. **Click on No. 806**
Goodwin Heart Pine Co. 800-336-3118; Fax: 352-466-0608 www.heartpine.com Micanopy, FL 32667	Manufacturer of antique reclaimed hardwood flooring: river-recovered heart pine & heart cypress, Antique Legacy (building-reclaimed) heart pine & wild black cherry; in 16 grades; stair parts, millwork, moldings, paneling & furniture. **Click on No. 1330**
Grabill Windows & Doors 810-798-2817; Fax: 810-798-2809 www.grabillwindow.com Almont, MI 48003	Designer & manufacturer of high-performance all-wood, bronze & aluminum-clad windows & doors: commercial & historic projects; traditional to contemporary; historic replicas; green windows for sustainable designs. **Click on No. 1910**
Grand Light 800-922-1469; Fax: 203-785-1184 www.lightrestoration.com New Haven, CT 06511	Restorer of historic lighting fixtures & manufacturer of custom lighting fixtures: metal fabrication, glass fabrication, metal finishing, polishing, painting, welding, abrasive blasting, replication. **Click on No. 2006**
Green Roof Solutions 847-724-7936; Fax: 847-297-7937 www.greenroofsolutions.com Glenview, IL 60025	Supplier of live roofing products: root barriers to complete plant palette.
Haddonstone (USA), Ltd. 719-948-4554; Fax: 719-948-4285 www.haddonstone.com Pueblo, CO 81001	Manufacturer of classical & contemporary cast limestone: columns, balustrades, benches, planters, pavers, fountains, gazebos, interior ornament, mantels, statuary & more; 500+ designs; custom designs. **Click on No. 4020**
Hamilton Sinkler 866-900-3326; Fax: 212-760-3362 www.hamiltonsinkler.com New York, NY 10016	Manufacturer of decorative registers & vents, door & window hardware, cabinet hardware & other accessories: brass, bronze & nickel; custom work.
Hayles & Howe 410-462-0986; Fax: 410-462-0989 www.haylesandhowe.com Baltimore, MD 21211	Manufacturer of ornamental & flat plaster work: masters of all scagliola processes; restoration; installation; consults on large or small projects.
HeartWood Fine Windows & Doors 585-254-8191; Fax: 585-254-1760 www.heartwoodwindowsanddoors Rochester, NY 14606	Manufacturer of custom architectural wood windows and doors: Honduras mahogany and other species; traditional mortise-&-tenon construction; standard & decorative glazing; related window & door hardware; 60-year-old company. **Click on No. 1911**
Heat Registers.com 509-535-1237; Fax: 509-534-8916 www.heatregisters.com Spokane, WA 99223	Supplier of registers & grilles: metal & wood; cast & forged metal, sheet metal, metal plate. **Click on No. 1879**

Heather & Little Limited 800-450-0659; Fax: 905-475-9764 www.heatherandlittle.com Markham, ON, Canada L3R 0H1	Fabricator & supplier of historical sheet-metal roofing & specialty architectural sheetmetal: finials, cornices, leader heads, cresting, metal shingles, pressed-metal siding, cupolas, steeples, domes, reproductions; capitals; Kalemein & lot-line metal windows & doors. **Click on No. 2470**
Heritage Cast Iron USA 877-855-4766; Fax: 918-592-2385 www.heritagecastironusa.com Tulsa, OK 74107	Supplier & distributor of traditional 19th-century inspired cast-iron gates, fences & railings: seven collections include pre-hung driveway gates, garden gates, modular fences, posts & fittings; CAD files on request; most products in stock for immediate delivery. **Click on No. 1968**
Heritage Lanterns 207-846-3911; Fax: 207-846-9732 www.heritagelanterns.com Yarmouth, ME 04096	Manufacturer of handcrafted brass, copper & pewter lighting: reproductions of 18th- & early-19th-century fixtures; brackets, wall mounts, ceiling lights, chandeliers & post lights; rain protection, concealed wiring & more. **Click on No. 1908**
Herwig Lighting 800-643-9523; Fax: 479-968-6422 www.herwig.com Russellville, AR 72811	Designer & manufacturer of handcrafted cast metalwork: period-design lanterns, street lighting, posts, custom outdoor lighting, street clocks, benches, bollards, custom plaques, signs & more; aluminum & bronze; since 1908. **Click on No. 9130**
Historic Structures 202-437-7567; Fax: 202-686-0135 www.historicstructuresdc.com Washington, DC 20016	Historic preservation contractor: expertise in carpentry, plaster, composition ornament restoration, stained glass, specialty paint finishes, timber framing, graining & marbling, window restoration & more.
Historical Arts & Casting, Inc. 800-225-1414; Fax: 801-280-2493 www.historicalarts.com West Jordan, UT 84081	Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, snowguards, planters, fireplace tools & more; iron, bronze, aluminum & steel; restoration services. **Click on No. 1210**
Hochstetler Milling, Ltd. 419-368-0005; Fax: 419-994-4831 www.hochstetlermilling.net Loudonville, OH 44842	Supplier of new timbers in oak up to 40 ft. long: planed & rough sawn; 2x6 & 1x6 tongue-in-groove knotty pine. **Click on No. 1954**
House of Antique Hardware 888-223-2545; Fax: 503-233-1312 www.hoah.us Portland, OR 97232	Manufacturer & supplier of vintage reproduction door, window, shutter, cabinet & furniture hardware & accessories: Federal, Victorian, Colonial Revival, Craftsman & Deco styles; lighting fixtures, push-button switches & plates; registers & grilles. **Click on No. 1096**
Hugh Lofting Timber Framing, Inc. 610-444-5382; Fax: 610-444-2371 www.hughloftingtimberframe.com West Grove, PA 19390	Designer, fabricator & installer of custom timber-frame structures: residential, commercial & outbuildings; insulated panel systems; throughout the mid-Atlantic region; eco-friendly construction & materials.
Hyde Park Mouldings 718-706-0504; Fax: 718-706-0507 www.hyde-park.com Hauppauge, NY 11788	Manufacturer of hand-cast plaster crown, cove & frieze moldings: coffers, domes, ceiling systems, columns, pilasters, ceiling medallions, mantels, niches, brackets, panel moldings, capitals, overdoors & wall & window trim & more. **Click on No. 802**
Illingworth Millwork, LLC 315-232-3433; Fax: 315-232-3645 www.jimillingworthmillwork.com Adams, NY 13605	Manufacturer of custom wood windows, doors & moldings: for homes & historic buildings; matches any existing wood windows, doors, moldings; custom millwork. **Click on No. 1696**
Innerglass Window Systems 800-743-6207; Fax: 860-651-4789 www.stormwindows.com Simsbury, CT 06070	Custom manufacturer of glass interior storm windows for energy conservation & sound-proofing: automatically conforms to opening, compensating for out-of-square conditions; no sub-frame needed; all glazing options. **Click on No. 909**
InSpire Roofing Products 866-288-2726; Fax: 800-709-9109 www.inspireroofing.com Wixom, MI 48393	Supplier of roofing: 100% recyclable blend of limestone & synthetic resins; looks like slate; 6 profiles; Class A fire; Class 4 hail & 110 mph wind uplift ratings; transferable 50-year limited warranty. **Click on No. 1932**
John Wehrle Artworks 510-234-0645; Fax: 510-237-9149 www.troutinhand.com Richmond, CA 94805	Creator of custom murals: paint & ceramic tile; interior & exterior; site-specific in-situ or studio works; sculptural commissions.

John Wright Co. 800-444-9364; Fax: 717-252-3392 www.jwright.com Wrightsville, PA 17368	Manufacturer of cast-metal products: hardware, brackets, tie-backs & more; garden furniture & accessories. **Click on No. 193**
Jonathan Browning Studios 415-401-9999; Fax: 415-341-8886 www.jonathanbrowninginc.com San Francisco, CA 94103	Supplier of lighting: interior & exterior; styles from French Industrial to 20s, 30s & 40s; drapery hardware.
Judson Studios 323-255-0131; Fax: 323-255-8529 www.judsonstudios.com Los Angeles, CA 90042	Designer & craftsman of custom stained glass, faceted glass & mosaics: restoration; public buildings & ecclesiastical projects; since 1897.
Kayne & Son Custom Hardware 828-667-8868; Fax: 828-665-8303 www.customforgedhardware.com Candler, NC 28715	Manufacturer of forged- & cast-metal hardware: strap, H, HL, butterfly & butt hinges; thumb-latch locksets, gate hardware, shutter dogs & more; fireplace tools; bathroom accessories & kitchen equipment; restoration; catalog $5. **Call for more information.**
Kees Architectural Division 800-889-7215; Fax: 920-876-3065 www.kees.com Elkhart Lake, WI 53020	Custom fabricator of architectural stamped, water-jet-cut & bar grilles & registers: baseboards & radiator covers in stamped & perforated metal; wide variety of patterns & thickness. **Click on No. 1335**
Kelly-Moore Paint Co., Inc. 800-874-4436; No fax www.kellymoore.com San Carlos, CA 94070	Supplier of recycled & low-VOC paint: historic colors, Arts & Crafts, Victorian & Western colors a specialty; employee owned.
KEPCO+ 801-975-0909; Fax: 801-975-9911 www.kepcoplus.com Salt Lake City, UT 84104	Custom fabricator & installer of architectural cladding systems: columns, capitals, balustrades, commercial building facades & storefronts; natural stone, tile & terra cotta; commercial, institutional & religious buildings. **Click on No. 1492**
Lake Shore Industries, Inc. 800-458-0463; Fax: 814-453-4293 www.LSISIGNS.com Erie, PA 16502-1624	Manufacturer of cast-aluminum & bronze signs & plaques: street signs, town seals, historical markers, building letters, lighted & non-lighted signs, lampposts, cast bases for street signs, posts, bollards.
Lantern Masters, Inc. 818-706-1990; Fax: 818-706-1988 www.lanternmasters.com Westlake Village, CA 91362	Custom designer & manufacturer of interior & exterior lighting: chandeliers, pendants, ceiling flushes & sconces; wall, pendant, post & pilaster exterior models; many architectural periods; historical reproductions.
Liberty Head Post & Beam 802-434-2120; Fax: 802-434-5666 www.libertyheadpostandbeam.com Huntington, VT 05462	Custom designer of timber-frame houses, barns & outbuildings authentically joined in the Vermont tradition: historic renovation & new structures, since 1977. **Click on No. 1233**
Lighting Nelson & Garrett Inc. 416-463-0050; Fax: 416-463-9882 www.lightingnag.com Toronto, ON, Canada M8V 4E6	Manufacturer of lighting fixtures: many sizes, styles & designs; historic preservation; replication & more.
Longleaf Lumber, LLC 617-871-6611; Fax: 617-871-6615 www.longleaflumber.com Cambridge, MA 02138	Supplier of antique wood for flooring, beams & dimensional stock: wide planks; antique heart pine, antique chestnut, reclaimed eastern white pine & antique oak; bamboo & cork.
Ludowici Roof Tile, Inc. 800-945-8453; Fax: 740-342-0025 www.ludowici.com New Lexington, OH 43764	Manufacturer of clay tile roofing: many patterns, finishes & colors; Imperial ceramic slate tile; good freeze/thaw properties; low moisture absorption; 75-year limited warranty; restoration & new construction; flooring. **Click on No. 2760**
Lumber Liquidators, Inc. 800-HARDWOOD; Fax: 757-566-0621 www.lumberliquidators.com Toano, VA 23168	Supplier of hardwood flooring: large variety; more than 115 wood flooring varieties; maple & cherry butcher blocks; more than 80 retail locations nationwide. **Click on No. 2855**
Lynne Rutter Murals & Decorative Painting 415-282-8820; No fax www.lynnerutter.com San Francisco, CA 94107	Creator of fine art murals: trompe l'oeil & wall & ceiling murals; painted onsite or on canvas to be installed anywhere; church work; works nationally & internationally.
MAC Metals 800-631-9510; Fax: 201-997-7457 www.macmetals.com Kearny, NJ 07032	Manufacturer of architectural extrusions: brass, bronze & nickel-silver; for fabricators, lighting, hardware, contractor, elevator & fenestration industries; many common architectural bronze profiles in stock. **Click on No. 1799**

Marvin Windows and Doors 888-537-7828; Fax: 651-452-3074 www.marvin.com Warroad, MN 56763	Manufacturer of wood windows & doors: clad & clad-wood; solid wood entry doors; special shapes; custom sizes & more than 11,000 standard sizes; historical replicas; interior & exterior storm windows. **Click on No. 1263 for windows; 1907 for doors**
Mills Architectural Lighting 800-268-1526; Fax: 416-463-9882 www.millslighting.com Toronto, Ontario, Canada M4Y 2L7	Custom designer & manufacturer of interior & exterior lighting: historical lighting & restoration; for houses of worship; servicing all of North America & parts of South America. **Click on No. 1410**
Modern Art Foundry 718-728-2030; Fax: 718-267-0819 www.modernartfoundry.com Astoria, NY 11105	Bronze casting: lost-wax & sand castings; non-ferrous metals; sculpture & commemorative design services; conservation & maintenance; more than 70 years of experience. **Click on No. 1810**
Mon-Ray, Inc. 800-544-3646; Fax: 763-546-8977 www.monray.com Minneapolis, MN 55427	Manufacturer of DeVAC aluminum windows & Mon-Ray secondary windows: high-performance replacements & storms for existing windows; operating & fixed; for historical residential & commercial projects. **Click on No. 1042 for storm; 964 for DVAC**
Mountain Lumber Co. 800-445-2671; Fax: 434-985-4105 www.mountainlumber.com Ruckersville, VA 22968	Supplier of reclaimed wood: wide board, strip & random width; chestnut, oak, heart pine, European Cooper's oak & English brown oak; the latter 2 species have unique patinas from years of immersion in cider or ale.
New Concept Louvers Inc. 801-489-0614; Fax: 801-489-0606 www.newconceptlouvers.blogspot.com Springville, UT 84663	Manufacturer of cupolas & louvers: maintenance-free coated-aluminum in custom & stock sizes; 450 colors; copper finials, weathervanes, spires, turret caps, copper accessories, dormer vents, mailboxes, shutters, flashing & more.
NIKO Contracting Co., Inc. 412-687-1517; Fax: 412-687-7969 www.nikocontracting.com Pittsburgh, PA 15213	Custom fabricator & contractor of sheet metal & roofing: slate, tile & other roofing; storefronts, cornices, cupolas, domes, steeples, snowguards & leader heads; copper, lead-coated copper, zinc & stainless steel; metal ceilings. **Click on No. 8300 for roofing; 861for ceilings**
No 9 Studio UK 011-44-1769-5404-71; Fax: 44-1769-5408-64 www.no9uk.com Umberleigh, Devon, UK EX37 9HF	Manufacturer of terra-cotta architectural elements: chimneys, sculptural fountains & garden furnishings/ornament; ceramic tile & clay tile roofing; cupolas, finials & vents; special brick & features; mural painting; restoration.
NOMMA - National Ornamental & Miscellaneous Metals Assn. 888-516-8585; Fax: 770-288-2006 www.nomma.org Fayetteville, GA 30214	Major trade association: membership of more than 1,000 metal craftspeople; goal is to improve levels of professional excellence in metalwork; visit website to find NOMMA members in your area. **Click on No. 5170**
Northeast Millwork Corp. 401-624-7744; Fax: 401-624-8118 500 Eagleville Rd. Tiverton, RI 02878	Supplier of antique heart pine, old-growth recycled timbers, fir, chestnut & pine; flooring, stair treads, handrails, cabinetry, fine millwork & moldings.
Nowell's Lighting 415-332-4933; Fax: 415-332-4936 www.nowellslighting.com San Rafel, CA 94901	Supplier of antique lighting & reproduction Victorian fixtures: some styles in gas; historically accurate styles from Victorian to mid-20th century; restored antique lighting; oil lamp part replacement. **Click on No. 1833**
Oak Leaf Conservatories of York 800-360-6283; Fax: 404-250-6283 www.oakleafconservatories.com Atlanta, GA 30327	Designer, custom fabricator & installer of authentic British conservatories, orangeries, garden rooms, pool/spa enclosures & glass domes: handcrafted in England; mortise-&-tenon construction, premium-grade mahogany & double glazing. **Click on No. 6860**
Oceanside Glasstile 760-929-4082; Fax: 760-929-5882 www.glasstile.com Carlsbad, CA 92011	Supplier of Glasstile: material made of recycled glass bottles & sand.
Ohline Corp. 310-327-4630; Fax: 310-538-5742 www.ohline.com Gardena, CA 90249	Manufacturer of custom shutters & louvered doors: wide louvers (4 sizes, 3 profiles) & narrow louvers; arches, sunbursts, slopes, quadrants & shoji screens; residential & commercial projects; wholesale only.
Old Carolina Brick Co. 704-636-8850; Fax: 704-636-0000 www.handmadebrick.com Salisbury, NC 28147	Manufacturer of handmade brick, pavers, arches & special shapes: custom & stock designs; restoration consulting & matches. **Click on No. 3130**
Old Fashioned Milk Paint Co. 866-350-6455; Fax: 978-448-2754 www.milkpaint.com Groton, MA 01450	Manufacturer of milk paint: for interior use; all-natural, zero-VOC paint in powder form; wash, full cover coat & stenciling; 20 colors; original formula for porous surfaces & SafePaint for previously painted walls. **Click on No. 5880**
Old Wood Workshop, LLC 860-655-5259; No fax www.oldwoodworkshop.com Pomfret Center, CT 06259	Supplier of reclaimed & resawn antique wood flooring; antique wood & beams; harvest tables made from antique wood; architectural antiques.
Ornametals, LLC 256-350-7410; Fax: 256-309-5921 www.ornametals.com Decatur, AL 35601	Fabricator & distributor of metal roofing & roof ornament: finials, cupolas, crosses, weathervanes, gutters, leader boxes & more; exterior balustrades & cornices; copper & zinc. **Click on No. 5025**
Palladio Mouldings 888-668-5348; Fax: 905-305-0001 www.palladiomouldings.com New York, NY 10174	Designer & manufacturer of architectural plaster moldings: produced in-house by skilled craftsmen; works from any reference material to engineer & fabricate custom interior architectural ornamentation. **Click on No. 1994**
Parrett Windows & Doors 800-541-9527; Fax: 877-238-2452 www.parrettwindows.com Dorchester, WI 54425	Manufacturer of custom wood & aluminum-clad windows: any geometric shape, numerous wood species & complete finishing capabilities; historical replications; custom wood doors in numerous species, finishing options; screen doors, casings & moldings. **Click on No. 3003**
Pella Corporation 800-847-3552; Fax: 641-621-3466 www.pellacommercial.com Pella, IA 50219	Manufacturer of windows & doors: wood, aluminum-clad wood, fiberglass & vinyl; variety of wood types; renovation & new construction; standard & custom sizes, shapes, colors, styles, muntin patterns & exterior casings/brick molds; many glass & hardware options; wide variety of installation systems. **Click on No. 1998**
Phelps Company 802-257-4314; Fax: 802-258-2270 www.phelpscompany.com Brattleboro, VT 05301	Manufacturer of traditional hot-forged solid-brass window hardware: sash pulleys, weights, chains, lifts & locks; stop-bead adjusters, spring bolts, window ventilation locks, casement hardware, storm/screen-door latch sets & more. **Click on No. 6001**
Pinch of the Past 912-232-5563; Fax: Same as phone www.pinchofthepast.com Savannah, GA 31401	Supplier of architectural antique salvage: antique building materials & complete line of hard-to-find iron, concrete & hardware reproduction items; 25 years of experience.
Pine Hall Brick Co. 800-334-8689; Fax: 336-721-7517 www.americaspremierpaver.com Winston Salem, NC 27105	Manufacturer of face brick, pavers & special shapes: StormPave & RainPave permeable clay pavers; CityCobble clay paver with look of cobblestone & more; since 1922. **Click on No. 5130**
PRG, Inc. 800-774-7891; Fax: 301-279-7885 www.prginc.com Rockville, MD 20849	Supplier of crack monitors, Rilem tubes, RecyClean system, moisture survey equipment, epoxies for wood repair, low-toxicity borate wood preservatives, fire-retardant wood finishes, Proprep scrapers, scanners, books & more.
Rambusch Decorating Co. 201-333-2525; Fax: 201-433-3355 www.rambusch.com Jersey City, NJ 07304	Designer & fabricator of public & ecclesiastical art & stained glass: altars, ambos, arks, crosses & more; decorative painting; lighting; commercial environments; since 1898.
Rambusch Lighting Co. - Design Studios 201-333-2525; Fax: 201-860-9999 www.rambusch.com Jersey City, NJ 07304	Designer & fabricator of custom & engineered lighting for 100 years: for churches & public spaces; conservation & replication of lighting fixtures.
Ratigan-Schottler Mfg. Co. 800-383-1000; Fax: 402-223-2020 www.ratiganschottler.com Beatrice, NE 68310	Manufacturer of solid hardwood furnishings: pews, chairs, chancel & liturgical furniture; for churches, courtrooms & funeral homes; nationwide service; custom architectural woodwork; 70 years experience.
Real Milk Paint Co. LLC, The 800-339-9748; Fax: 215-538-5435 www.realmilkpaint.com Quakertown, PA 18951	Manufacturer of authentic milk paint & pure tung-oil wood finishes: paint in 28 colors; tung oil can be used on stone & metal.
Reclaimed Roofs, Inc. 302-369-9187; Fax: 302-397-2742 www.reclaimedroofs.com Greenville, DE 19807	Supplier of reclaimed roofing slate & tile: matches slate & tile for repairs & additions.

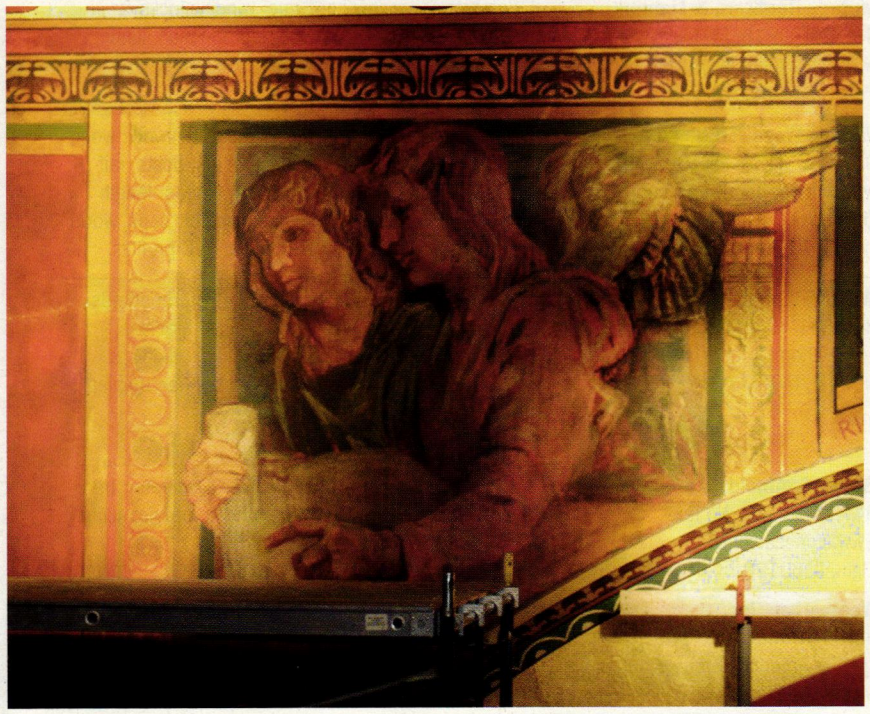
Reggio Register Co., The 800-880-3090; Fax: 978-870-1030 www.reggioregister.com Leominster, MA 01453	Manufacturer of grilles & registers: for forced-air & high-velocity systems; cast iron, brass, aluminum, zinc & wood; handcrafted to last for generations. **Click on No. 5810**
Reilly Windows & Doors 631-891-6945; Fax: 631-208-0711 www.reillywd.com Calverton, NY 11933	Custom fabricator of custom wood windows, doors & millwork: large-scale new & historical residential, commercial & institutional construction. **Click on No. 9210**
Rejuvenation 888-401-1900; Fax: 800-526-7329 www.rejuvenation.com Portland, OR 97210	Supplier of handcrafted classic American lighting & house parts: more than 500 interior & exterior styles; painted-glass shades; door & window hardware; bathroom accessories, mailboxes & registers; line spans 1870s to 1960s. **Click on No. 7630**
Renaissance Conservatories 800-882-4657; Fax: 717-661-7727 www.renaissanceconservatories.com Leola, PA 17540	Designer, manufacturer & installer of conservatories, greenhouses, garden follies, pool enclosures, specialty skylights, roof lanterns, domes & garden windows: classical designs; handcrafted mahogany components; custom designs. **Click on No. 378**
Resinart East 800-497-4376; Fax: 828-687-0182 www.resinart.com Fletcher, NC 28732	Manufacturer of flexible urethane moldings, columns & capitals: more than 24,000 custom patterns; environmentally friendly moldings; columns & capitals from 6 to 18-in.; in-house restoration available from your original; since 1968.
Richards-Wilcox, Inc. 800-253-5668; Fax: 630-897-6994 www.rwhardware.com Aurora, IL 60506	Manufacturer of historical reproduction door hardware: for gates, slide, swing & slide-fold doors; strap hinges, door pulls, bolts, latches, trucks & track for doors weighing up to 5,000 lbs.; Turn of the Century designs & replicas. **Click on No. 1579**
Robinson Iron Corp. 800-824-2157; Fax: 256-329-8960 www.robinsoniron.com Alexander City, AL 35010	Designer & installer of custom metalwork: fountains, columns, fences, railings, sculpture, benches, grilles, cupolas, cresting, street lighting & gazebos; wrought iron/steel, aluminum, bronze & cast iron; historical restoration. **Click on No. 3240**
Rocky Mountain Hardware 888-583-0154; No fax www.rockymountainhardware.com Hailey, ID 83333	Manufacturer of handcrafted solid-bronze architectural hardware: door, window, bath, sink & cabinet hardware & kitchen accessories; 7 different finishes; traditional, contemporary & other styles. **Click on No. 7720**
Rohlf's Stained & Leaded Glass Studio 800-969-4106; Fax: 914-699-7091 www.rohlfstudio.com Mount Vernon, NY 10550	Designer, fabricator & installer of new stained & leaded glass: restoration & replication; protective glazing; beveled, carved & fused/slumped glass; steel casement retrofitting; mosaics; established in 1920.
SA Baxter Architectural Hardware 800-407-4295; Fax: 888-713-6042 www.sabaxter.com New York, NY 10016	Designer & manufacturer of high-end architectural hardware: hand made by local artisans; door, cabinet & window hardware; custom & semi-custom; styles include Federal, Victorian, Gothic, Arts & Crafts; more than 200 finishes available.
Schiff Architectural Detail, LLC 617-887-0202; Fax: 617-887-0127 www.schiffarchitecturaldetail.com Chelsea, MA 02150	Custom fabricator of metalwork: exterior lamps, lampposts, plaques, fences, fountains, interior & exterior railings & grilles, domes, finials; non-ferrous forged work; machine-shop service; rubber molding & pattern work; doors & door hardware; mantels, fans, fireplace tools; historical restoration.
Schwartz's Forge & Metalworks, Inc. 315-841-4477; Fax: 315-841-4694 www.schwartzsforge.com Deansboro, NY 13328	Custom fabricator of architectural metalwork: straight, spiral & curved stairs; doors, railings, newel posts, lighting, gates, fences, grilles & fountains; forged bronze, monel steel & stainless steel; historical restoration. **Click on No. 1218**
Scofield Historic Lighting 860-767-7032; Fax: 888-860-9266 www.scofieldhistoriclighting.com Ivoryton, CT 06442	Fabricator of handmade reproduction lighting: antique & custom chandeliers, sconces & lanterns; heavy-gauge copper, steel, tin & wood; inspired by American & European designs from 17th to 19th centuries; various finishes & patinas. **Click on No. 4170**
Seekircher Steel Window Repair Corp. 914-734-8004; Fax: 914-734-8009 www.seekirchersteelwindow.com Peekskill, NY 10566	Restorer of steel casement windows & doors: all work done on site; repaired & restored steel windows & doors at Frank Lloyd Wright's Fallingwater; vintage steel casement windows & doors; more than 6,000 windows repaired annually. **Click on No. 3590**
Serious Materials 800-797-8159; Fax: 408-715-2560 www.seriousmaterials.com Sunnyvale, CA 94089	Supplier of green building materials: ThermaProof windows, EcoRock drywall & QuiteRock, sound-proof drywall.
Shoptin Lighting & Design 877-500-4464; Fax: 336-677-0400 www.shoptin.com Yadkinville, NC 27055	Manufacturer & designer of interior & exterior gas & electric lighting: table lamps, wall sconces, pendants, chandeliers & wall & ceiling lanterns; exterior post lanterns; photometric site-specific design & 3D CAD services.
Shuttercraft, Inc. 203-245-2608; Fax: 203-245-5969 www.shuttercraft.com Madison, CT 06443	Manufacturer of wood shutters: mortise & tenon cedar & mahogany exterior movable & fixed louver, board & batten & raised panel; cutouts, capping, arches & more; hinges & holdbacks; interior louvers, Colonial panels & open frame; painting services; made in USA; ships nationwide.
SnoBlox-SnoJax 800-766-5291; Fax: 717-697-2452 www.snoblox-snojax.com Mechanicsburg, PA 17055	Supplier of 6 polycarbonate snowguard models: all feature large, forward-mounted faces to help prevent the movement of snow & ice on metal roofs; vent protection.
Solar Innovations, Inc. 570-915-1500; Fax: 570-915-6083 www.solarinnovations.com Pine Grove, PA 17963	Designer, fabricator & installer of standard & custom glazed structures: conservatories, greenhouses, folding glass walls, skylights, glass domes, pool/spa enclosures, sunrooms & canopies; all aluminum & aluminum/wood. **Click on No. 1174**
Spectis Moulders, Inc. 800-685-9981; Fax: 204-388-6710 www.spectis.com Niverville, ND 58271	Manufacturer of columns & molding: standard & custom; polyurethane; niches, medallions & other millwork for the building & construction industry; planters, railings, porch parts; more than 3,500 products.
St. Louis Antique Lighting Co. 314-863-1414; Fax: 314-863-6702 www.slalco.com Saint Louis, MO 63130	Manufacturer & supplier of architectural lighting: all styles; historical reproductions & custom lighting; restoration services; commercial & ecclesiastical projects. **Click on No. 6190**
Stairways, Inc. 800-231-0793; Fax: 713-680-2571 www.stairwaysinc.com Houston, TX 77018	Designer & manufacturer of Victorian-style spiral & straight stairs, stair parts, supplies & kits: steel, brass, stainless steel, wood & more.
Steel Windows & Doors USA 203-579-5157; Fax: 203-579-5158 www.steelwindowsanddoors.com Bridgeport, CT 06607	Supplier of steel, bronze, stainless steel & aluminum windows & doors: hot rolled, cold formed, thermally broken, fire rated; custom colors; variety of finishes available.
Sternberg Lighting 800-621-3376; Fax: 847-588-3440 www.sternberglighting.com Roselle, IL 60172	Manufacturer of traditional & architectural lighting: luminaires, poles, bollards, site amenities & landscape furnishings: wide selection of high-performance lamping reflectors, refractors & NightSky optical systems for luminaires.
Steven Handelman Studios 805-962-5119; Fax: 805-966-9529 www.stevenhandelmanstudios.com Santa Barbara, CA 93103	Manufacturer of hand-forged traditional lighting, grilles & fireplace accessories: many types & styles of lighting & grilles; fireplace screens, grates & inserts; historic reproduction & restoration services. **Click on No. 483**
Structural Restoration Services, Inc. 717-428-3128; Fax: 717-741-6005 www.restore-it.com Loganville, PA 17342	Restoration contractor: stone, brick & masonry; cleaning, repointing & replacement; concrete repairs, demolition & removals; leak repairs & waterproofing; wood window restoration. **Click on No. 2018**
Subway Ceramics 888-387-3280; Fax: 608-237-7291 www.subwaytile.com Verona, WI 53593	Supplier of historically authentic ceramic tile: field tile, moldings & trim pieces; mosaics; Victorian style **Click on No. 1794**
Superior Clay Corp. 888-254-1905; Fax: 740-922-6626 www.superiorclay.com Uhrichsville, OH 44683	Supplier of hand-molded & -extruded terra-cotta architectural details: chimney pots in traditional styles; clay flue liners; fired-clay Rumford throats, dampers & smoke chambers; refractory mortar.
Superior Moulding, Inc. 800-473-1415; Fax: 818-376-1314 www.superiormoulding.com Van Nuys, CA 91411	Supplier of architectural & ornamental woodwork: molding, straight & curved stairs, rails, balusters, spindles, newel posts, treads, ceiling medallions, furniture legs, columns, capitals & more; custom turnings; all wood species.

Sutherland Welles Ltd. 800-322-1245; Fax: 802-635-2722 www.tungoilfinish.com North Hyde Park, VT 05665	Manufacturer of pure, low-toxic polymerized tung-oil finishes: for wood or any porous surface; creates a hand-rubbed, old-world patina on new wood with vintage colors or restores an aged surface; easy application & maintenance.
Tanglewood Conservatories 410-479-4700; Fax: 410-479-4797 www.tanglewoodconservatories.com Denton, MD 21629	Manufacturer of handcrafted conservatories, greenhouses, gazebos, storefronts, roof lanterns, cupolas & pool enclosures: Honduras mahogany; custom designs; fully engineered with stamped shop drawings.
Team Fritz Clay Roof Tiles, Inc. 250 -768- 1921; Fax: 250 -768- 1913 www.clayrooftiles.org West Kelowna, BC, Canada V4T 1Y7	Supplier of clay roof tile & accessories: Mediterranean, European & slate styles; interlocking flat tiles resemble slate & shake; 30 to 50-year warranties; clay wall cladding. **Click on No. 2015**
The Golden Lion 310-827-6600; Fax: 310-827-6616 www.thegoldenlion.com Venice, CA 90291	Importer of European hardware & accessories in hand-forged iron & bronze: furniture, window & door hardware; grilles; bronze fountain spouts; traditional & period styles.
The Nanz Company 212-367-7000; Fax: 212-367-7375 www.nanz.com New York, NY 10013	Designer & manufacturer of period-style door, window & cabinet hardware: Gothic to Modern; specialized finishes; bathroom fittings & accessories; works directly with architects, designers & builders; consultation, specification & restoration services. **Click on No. 1988**
Tile Roofs, Inc. 888-708-8453; Fax: 708-479-7865 www.tileroofs.com Frankfort, IL 60423	Importer & distributor of hand-finished European clay roof tile & fittings: custom manufacturing of clay roof tile & fittings to match existing; new & salvaged clay roof tile, concrete roof tiles & fittings; natural slate roofing for new roofs, repairs & additions. **Click on No. 4570**
Tile Source, Inc. 843-681-4034; Fax: 843-681-4429 www.tile-source.com Hilton Head Island, SC 29926	Supplier of genuine encaustic tile, simulated reproductions & Victorian-style wall & fireplace tile: advice on economical restoration of 19th-century ceramic floors for public buildings, courthouses & private homes.
Timberlane, Inc. 215-616-0600; Fax: 215-616-0749 www.timberlane.com Montgomeryville, PA 18936	Custom fabricator of exterior shutters: more than 25 historically accurate styles & designs; available in traditional woods or maintenance-free Endurian; large selection of period shutter hardware. **Click on No. 1056 for shutters; 1925 for Endurian**
TOTO USA, Inc. 888-295-8134; Fax: 770-282-0002 www.totousa.com Morrow, GA 30260	Manufacturer of energy-efficient plumbing: water-saving toilets & more.
Traditional Cut Stone, Ltd. 416-652-8434; Fax: 905-673-8434 www.traditionalcutstone.com Mississauga, ON, Canada L5S 1S1	European master carvers: architectural ornamentation, fountains, ecclesiastical specialties & monumental statuary; columns & capitals; restoration; historical reproduction in limestone, sandstone & marble; stone design with clay & plaster models.
TransMineral USA, Inc. 707-769-0661; Fax: 707-769-0352 www.limes.us Petaluma, CA 94952	Supplier of natural hydraulic lime plasters, stuccos, mortars, lime paints & whitewashes; Venetian plaster.
Trow & Holden 800-451-4349; Fax: 802-476-7025 www.trowandholden.com Barre, VT 05641	Manufacturer of stone-carving tools: air & hand hammers; steel & carbide chisels for soft & hard stone; pneumatic mortar-removal kits for fine repointing work; stone-masonry & -splitting tools.
Turbotec Products, Inc. 860-731-4216; Fax: 860-683-2133 www.turbotec.com Windsor, CT 06095	Supplier of heat-recovery units: recycle waste heat from air conditioners, heat pumps, etc. to heat potable water; for any commercial facility.
U.S. Shutter Company 817-886-9333; Fax: 817-862-0146 www.usshutter.com Fort Worth, TX 76114	Supplier of shutters: plantation style hardwood, moveable & fixed louvers; interior & exterior; hardware; molding & more. **Click on No. 2020**
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W.F. Norman Corp. 800-641-4038; Fax: 417-667-2708 www.wfnorman.com Nevada, MO 64772	Manufacturer of sheet-metal ornament: hundreds of stock designs; cornices, moldings, brackets, pressed-metal ceilings, roofing, siding, finials & more; zinc, copper & lead-coated copper; duplication from samples or drawings. **Click on No. 520**
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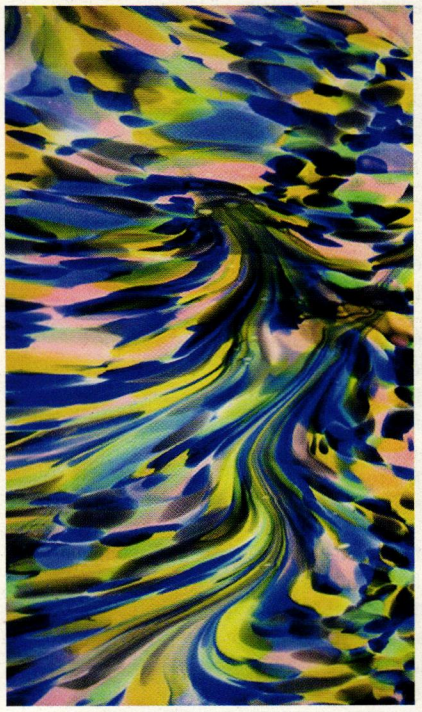
A team from **Canning Studios** restored the murals and decorative paining at Trinity Church in Boston, MA. *Click on No. 5100*



EverGreene Architectural Arts painted this mural, "The Ascension of Christ," for the Baltimore Basilica. *Click on No. 743*



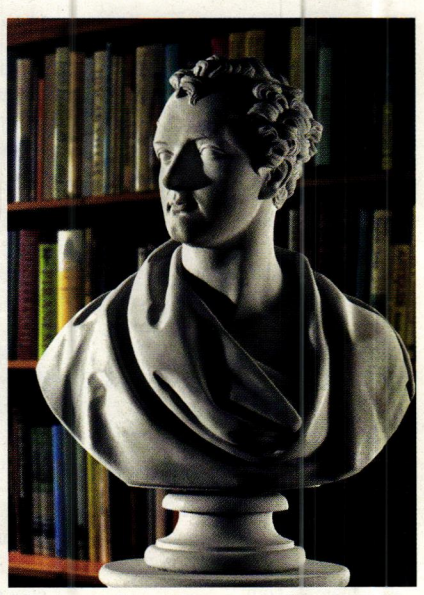
Fishman Mosaics created this 3-ft.-dia. Grapevine Medallion for a high-traffic deck on a cruise ship; it is fabricated of through-color unglazed porcelain mosaics.



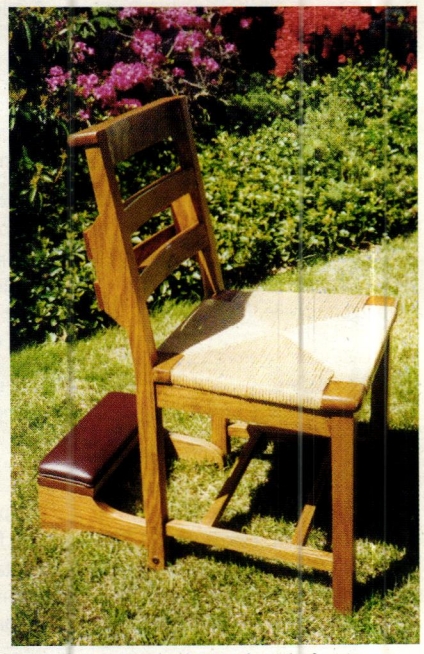
Lamberts handcrafted, mouth-blown sheet glass is available from **Bendheim** in more than 500 colors. *Click on No. 641*



Conrad Schmitt Studios created and installed these new traditionally styled stained-glass windows. *Click on No. 1841*



This bust of Lord Byron was fabricated by **Haddonstone**. *Click on No. 4020*



Geissler, a specialist in church furniture, manufactures oak choir chairs with rush seats and kneelers.



John Wehrle Artworks completed this mural in situ for the restored historic Richmond Plunge in Pt .Richmond, CA; the largest natatorium on the West Coast, the Plunge is now also one of the greenest.

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Shrine of St. Anne, Waterbury, CT: The black & white photograph is of the historic interior, circa 1950. The color image is of restoration work by John Canning Studios.

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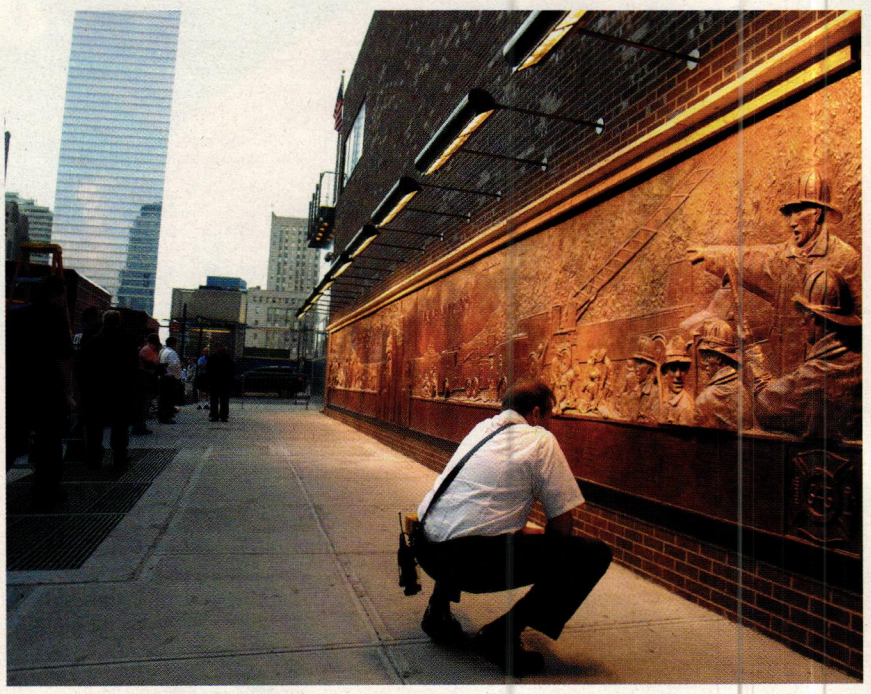
Services include: decorative painting, plastering, murals, conservation, paint studies, plaster surveys, stone & metal cleaning, and design consultation.

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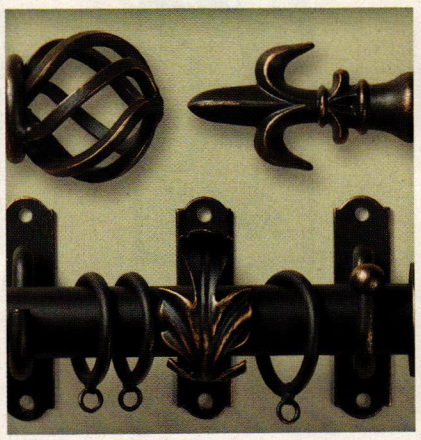
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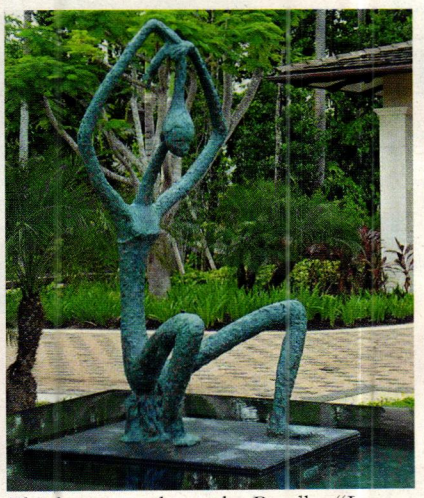
This stained glass skylight that crowns the Natural History Museum's 57-ft.-high rotunda in Los Angeles was restored by **Judson Studios**; the skylight is one of the city's few remaining large-scale works that date from the American Art Glass movement of the early 20th century.



Rambusch Decorating created this bas-relief, 56 ft.-long, 8,000 lb. FDNY Memorial Wall in bronze; it is located on the west wall of Ten House in New York City.



Gaby's Shoppe offers a selection of drapery hardware designs in six powder-coated finishes. *Click on No. 2520*



This bronze sculpture by Botello, "La Coiffure," was cast by **Modern Art Foundry**; it measures 76x31x42 in. *Click on No. 1810*

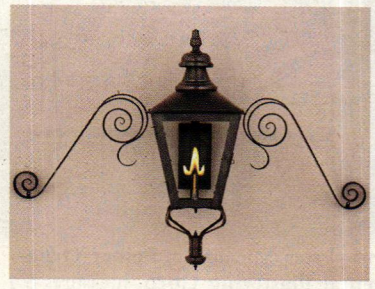
This design by **Lynne Rutter**, derived from Venetian fabric patterns, was stenciled with metallic powders and overglazed with several different colors of paint.

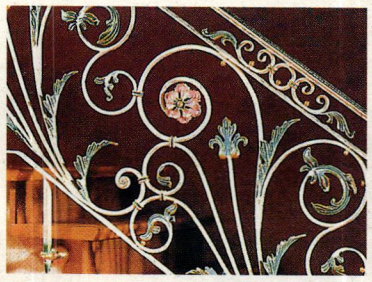


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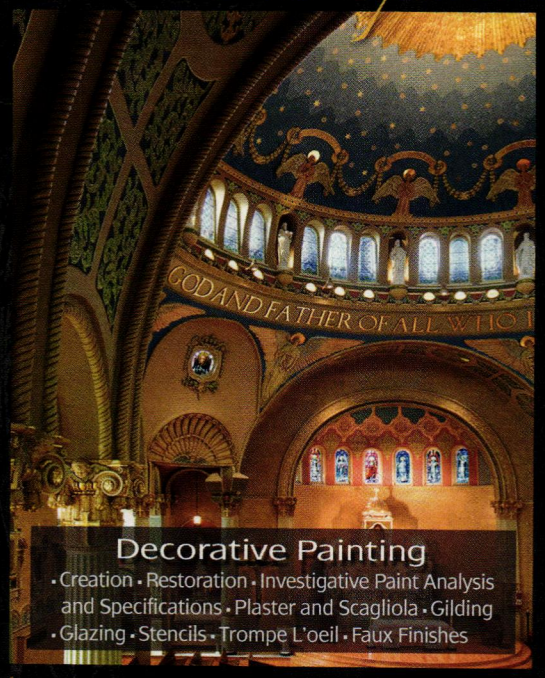
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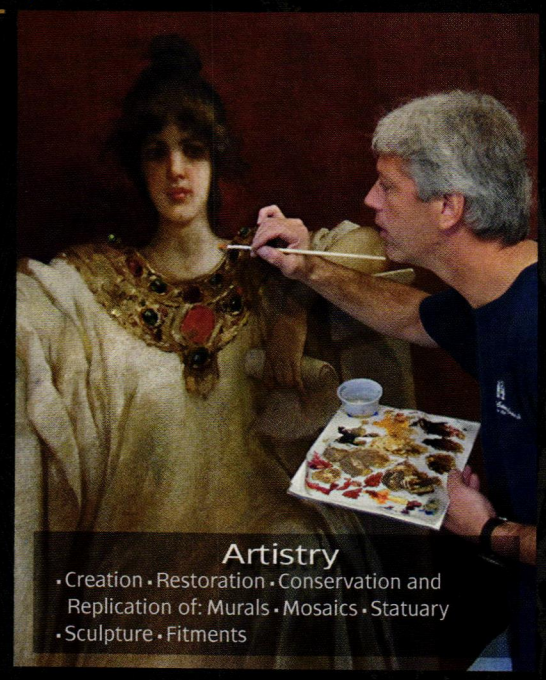
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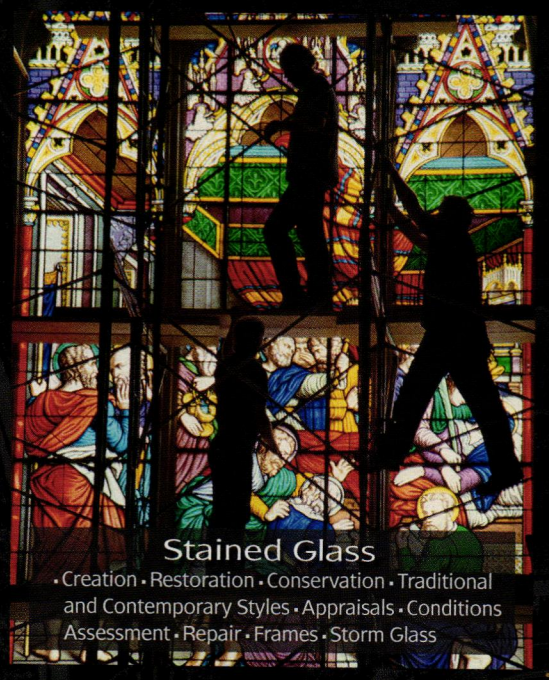
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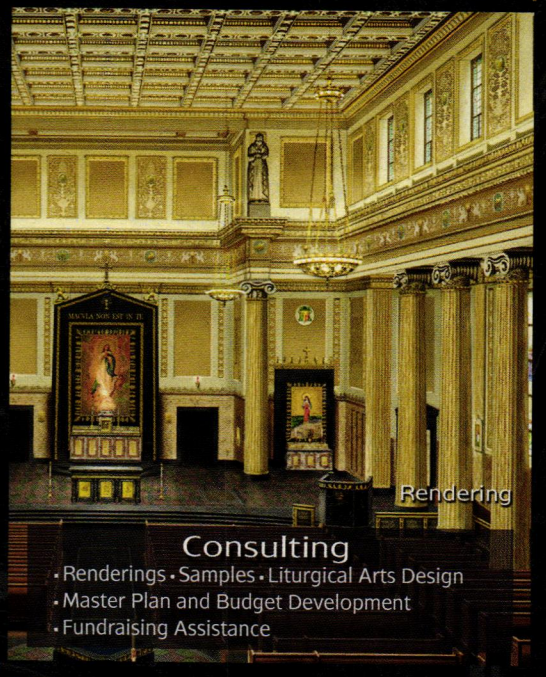
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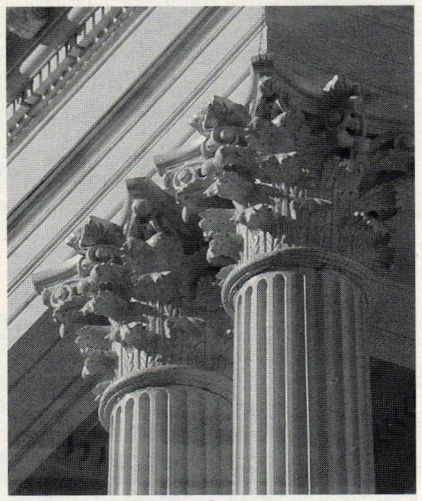
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Columns & Capitals

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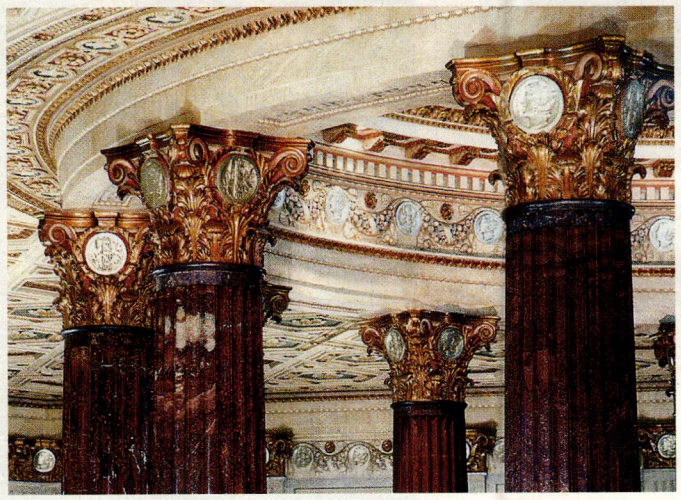
Greek Doric columns from **1.800.Columns** were used extensively throughout the Austintown Public Library in Austintown, OH. *Click on No. 1580 for PolyStone; 180 for wood*



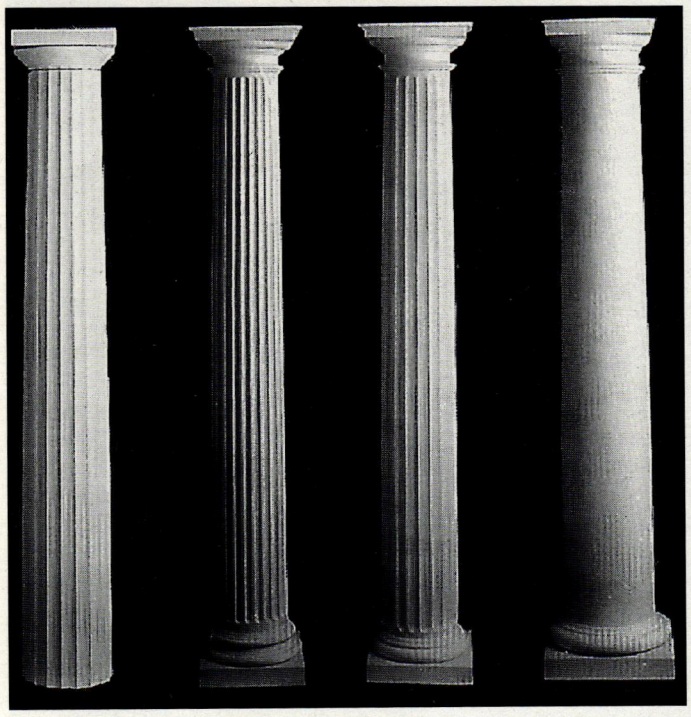
DeAngelis Iron Work, Inc. supplied and installed 12 cast-iron capitals for the exterior restoration of the Massachusetts State House. *Click on No. 1023*



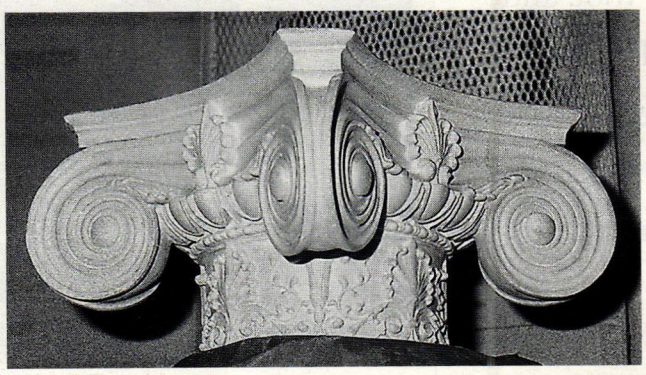
This plaster capital from **Felber Ornamental Plastering Corp.** measures 6½ in. tall x 6⅜ in. wide and projects ⅝ in. *Click on no. 2890*



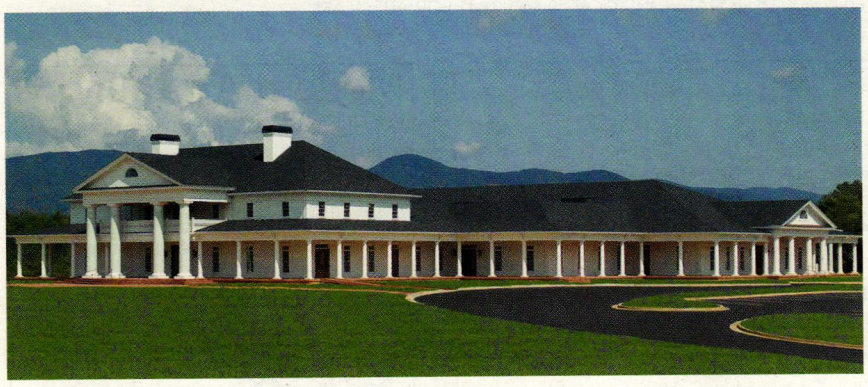
These gilded and glazed capitals were restored by **EverGreene Architectural Arts** for the Dime Savings Bank in New York City. *Click on No. 2460*



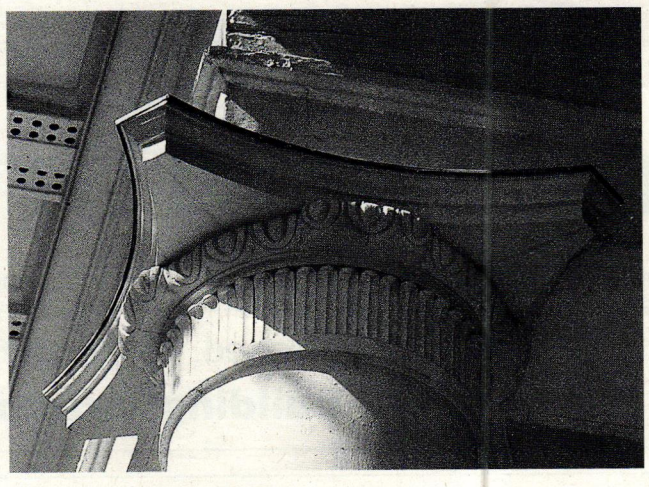
Columns, capitals and plinths are available from **Outwater** in a variety of materials, including wood, fiberglass, aluminum, polyurethane and polyethylene. *Click on No. 1088*



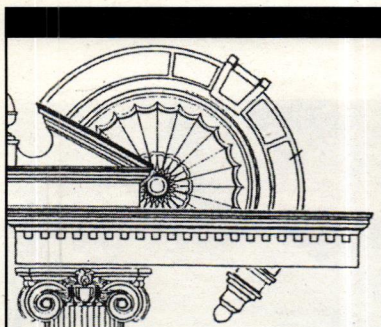
Fischer & Jirouch fabricated this Empire capital with a decorative neck.



Xavier Roberts' BabyLand General Hospital features 67 of **Chadsworth Columns**' Tuscan PolyStone columns, ranging from 16-36 in. in diameter and 12-24 ft. in height. *Click on No. 1580 for PolyStone; 180 for wood*



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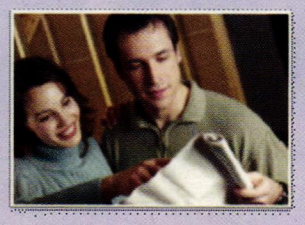


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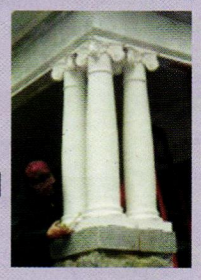
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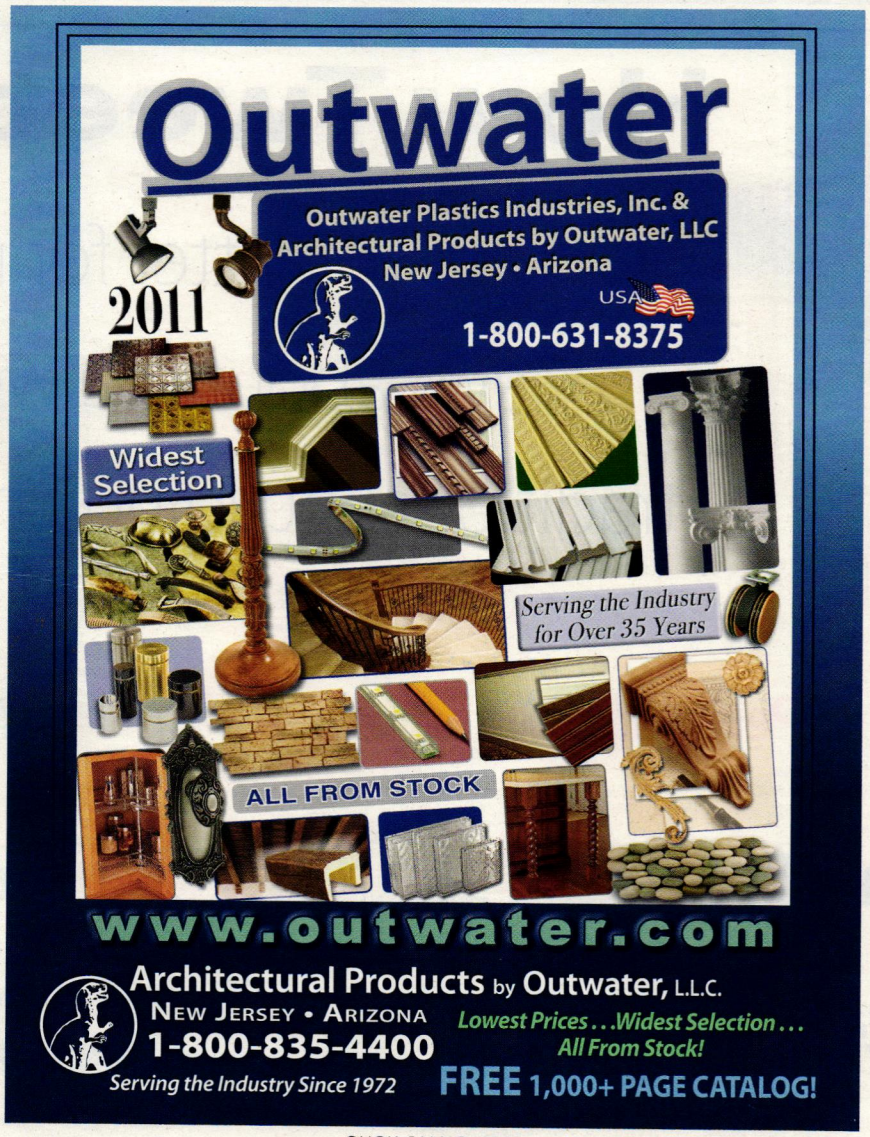
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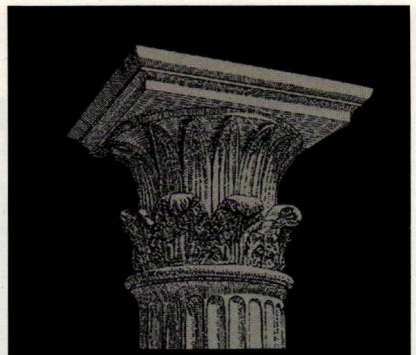
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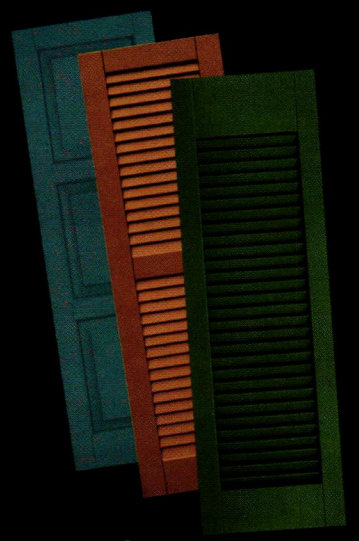
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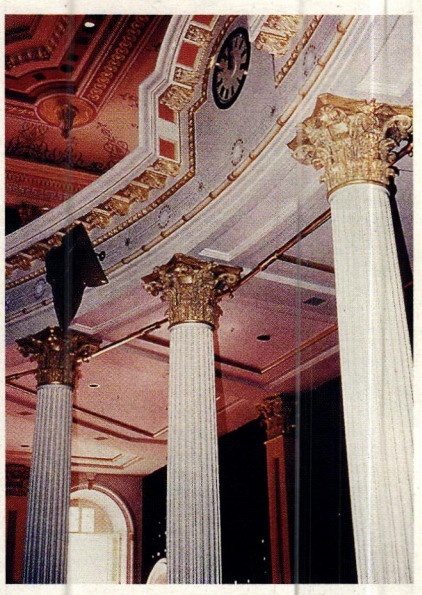
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Custom fiberglass twin columns by **Goodwin Associates** match the originals in this restored pergola. *Click on No. 806*



These elegant fluted columns were supplied by **Haddonstone**. *Click on No. 4020*



Custom columns and capitals from **Historical Arts & Casting** can be used in a variety of applications. *Click on No. 1210*



This 10x11½-in. capital was fabricated by **Heather & Little**. *Click on No. 2470*

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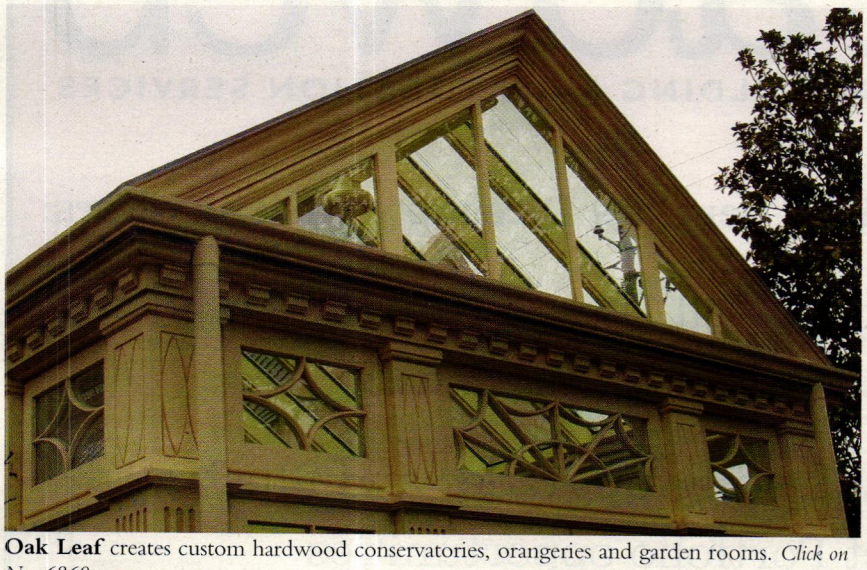
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Robinson Iron designed and installed this custom gazebo of cast iron and fabricated waterjet-cut steel for the campus of a local community college. *Click on No. 3240*



Renaissance Conservatories custom designs and constructs conservatories in mahogany, redwood and cedar framing. *Click on No. 378*



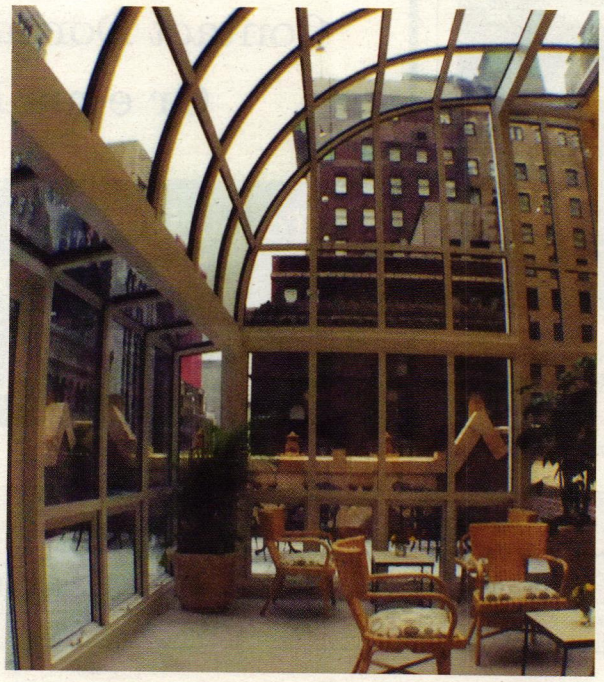
Country Carpenters specializes in building New England-style post-and-beam carriage houses, garden sheds, garages and country barns. *Click on No. 1439*



This 16x24-ft. Heritage Pavilion was created by **Dalton Pavilions** in Western Red Cedar.

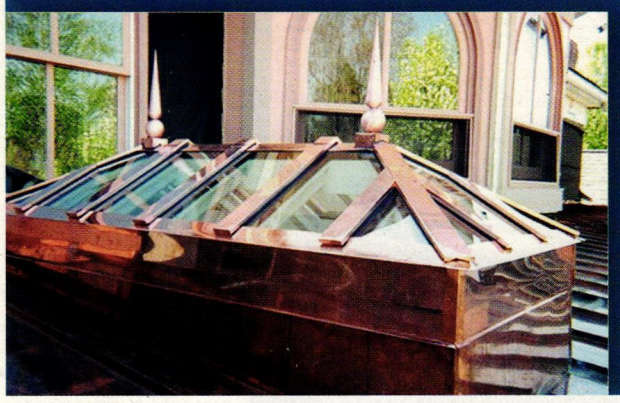


This greenhouse in Bristol, RI, was built by **Solar Innovations**, working with Heritage Greenhouse Builders; it is 50 ft. 4 in. long by 24 ft. wide, 11 ft. tall. *Click on No. 1174*

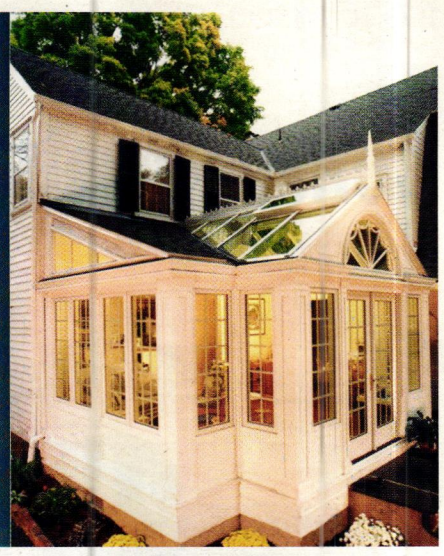


Glass House custom designed this conservatory, featuring custom bent glass and aluminum framing, for an upscale lounge in New York City. *Click on No. 1870*

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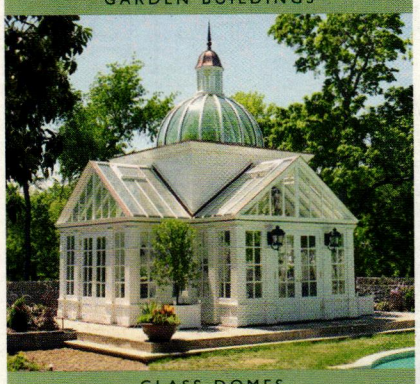
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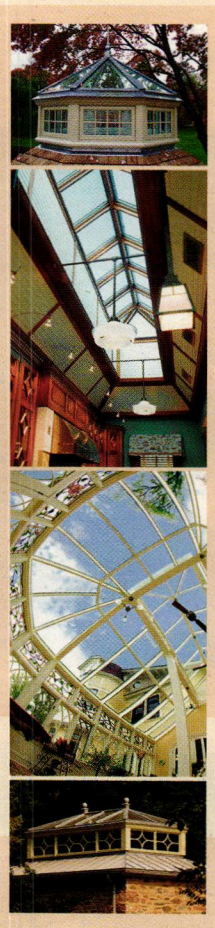
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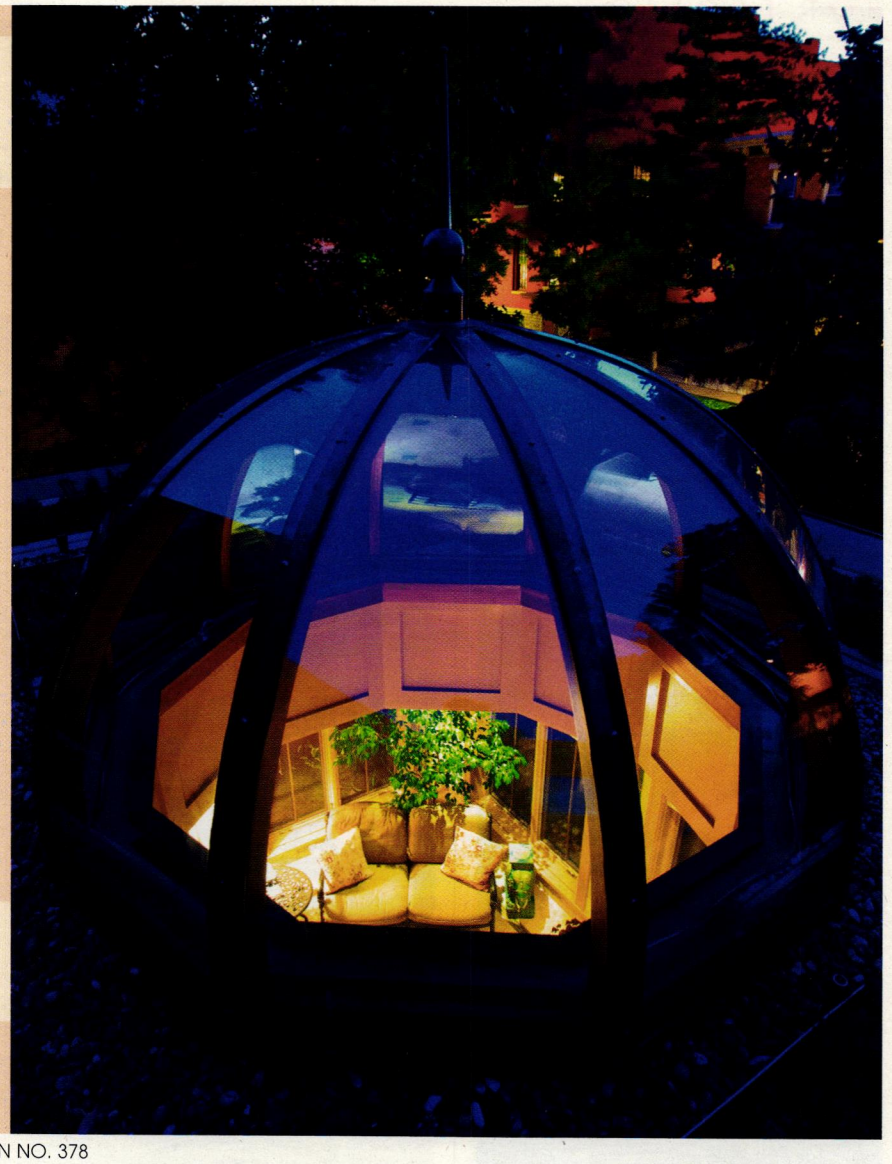
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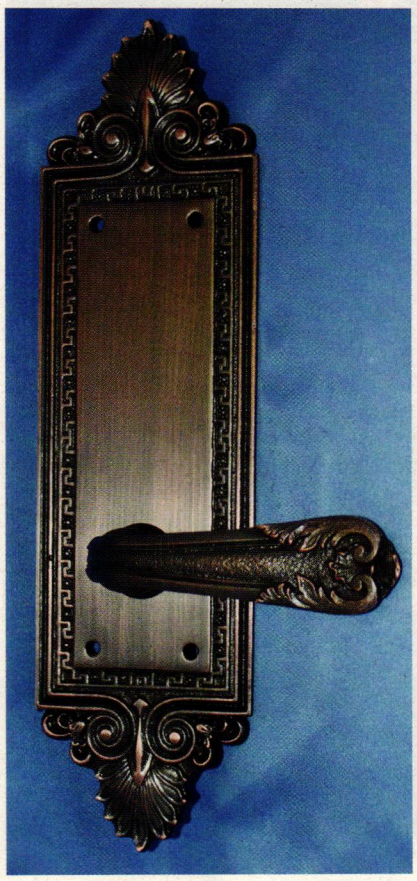
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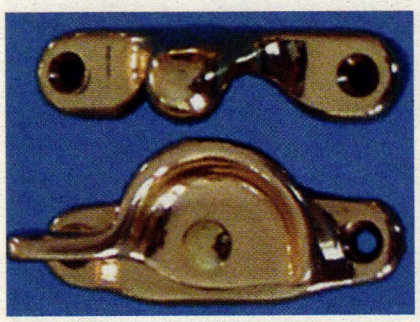
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To order product information from a company in this portfolio, go to www.traditional-building.com/rs and click on the appropriate reader service number.



This historical reproduction escutcheon and lever are available from **Accurate Lock & Hardware**. *Click on No. 1997*



Bronze and brass hardware, including this window lockset, is available from **Architectural Resource Center**. *Click on No. 1670*



The windows of the Branch Bank of the United States (1822-1824) were rebuilt and glazed using **Bendheim**'s historically accurate Light Restoration Glass. *Click on No. 641*



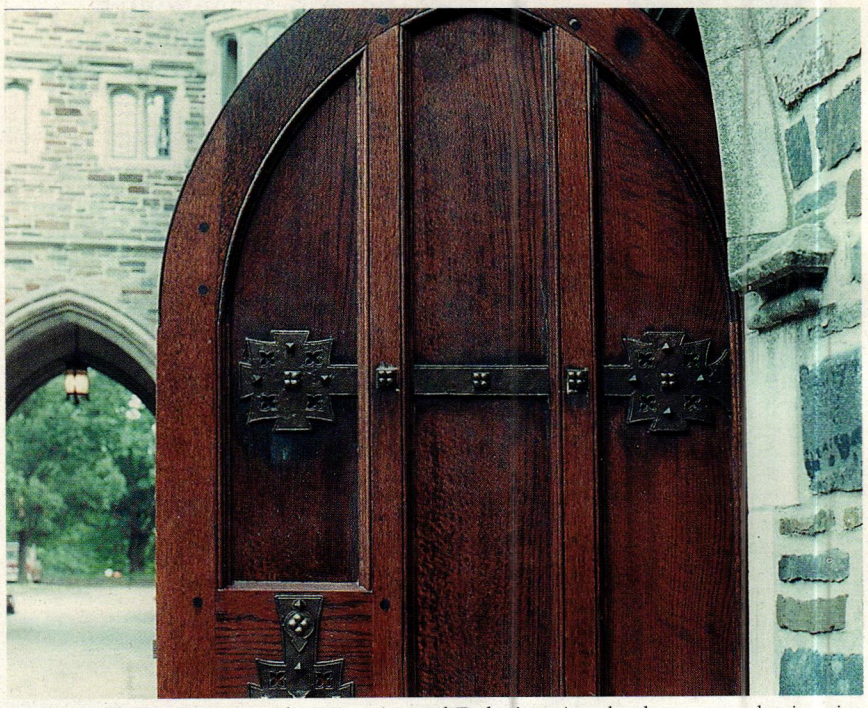
Architectural Components built the custom lunette, door frames, casing, chair rail and wainscoting to match the existing elements of this building. *Call for more information.*



Allegheny Restoration repaired and remanufactured the wood windows for this historic building. *Click on No. 1004*



This hardware was fabricated by **Al Bar-Wilmette** for a project in Chicago, IL, using the lost-wax method of casting. *Click on No. 2636*



Ball & Ball Hardware supplies Victorian and Early American hardware reproductions in brass, cast iron, bronze, wrought iron and steel. *Click on No. 2930*



Interior storm windows from **Cityproof Windows** are designed to reduce noise infiltration. *Click on No. 2390*

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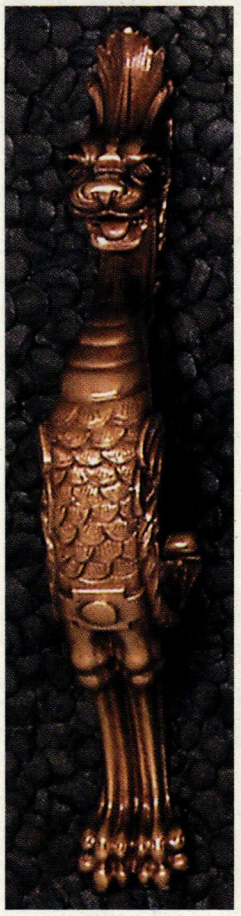
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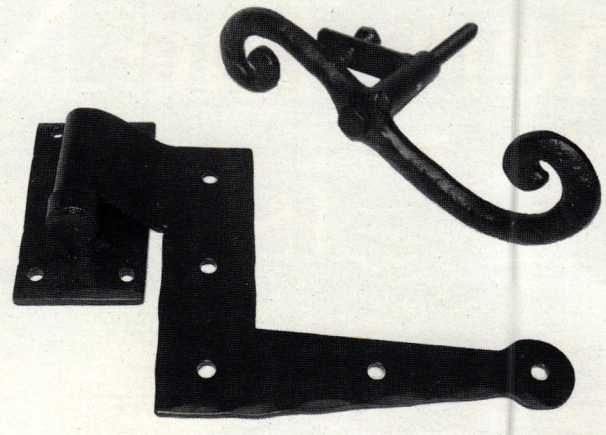
CLICK ON NO. 3003



This decorative brass dragon door pull, model # 131, is one of many traditional styles available from **E.R. Butler**. *Click on No. 2260*



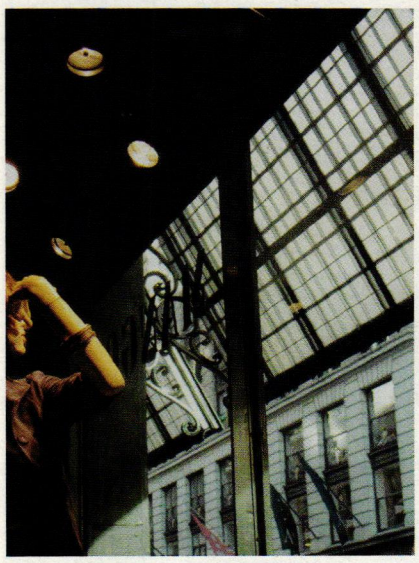
This hand-forged door hardware was fabricated by **Elements of Steel**. *Click on No. 2017*



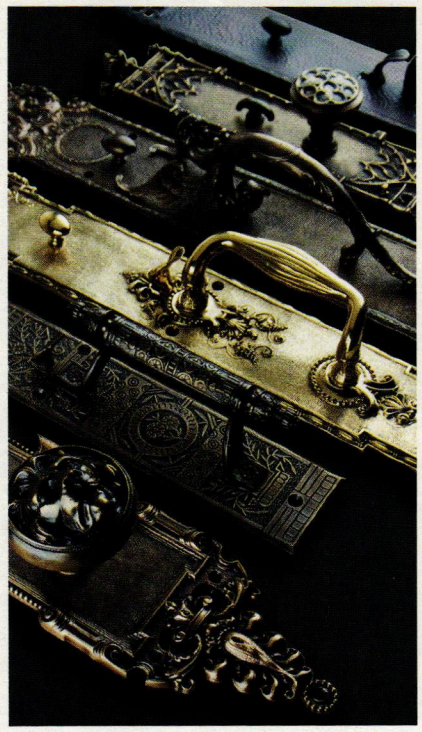
This hand-forged-steel hinge and cast-aluminum classic "S" shutter stay are manufactured by **European Hardware** Co.



Grabill manufactured these arched-top French doors with leaded-glass lites. *Click on No. 1910*



This replacement awning at the landmarked Singer Building in lower Manhattan remains true to the original; the canopy was constructed by master craftsman L.B. Woodworking and the massive brackets were forged by **Fine Architectural Metalsmiths**. *Click on No. 2640*



House of Antique Hardware offers a wide selection of antique reproduction entry hardware, as well as hardware for interior doors, cabinets, furniture and windows. *Click on No. 1096*



Climate Seal storm windows were specified for this historic building. *Click on No. 1963*



This decorative cabinet hardware is from **Hamilton Sinkler**'s Metropolitan Collection.



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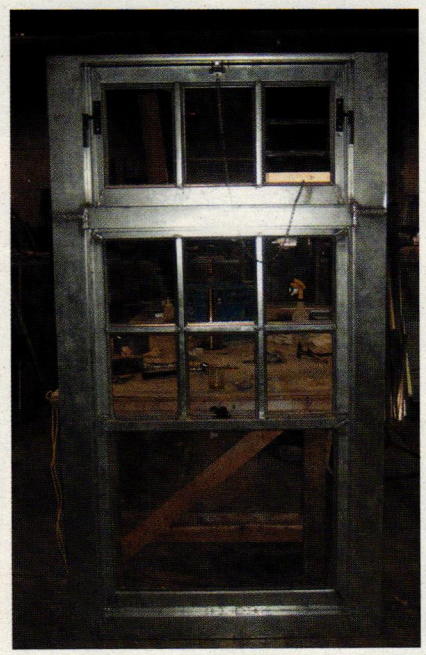
CLICK ON NO. 1988



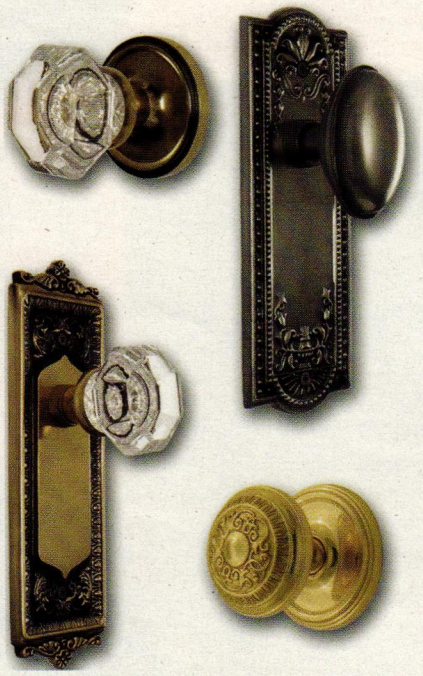
This Palladian window was crafted by **HeartWood Fine Windows & Doors** in Honduras mahogany. *Click on No. 1911*



Mon-Ray's operable interior secondary glazing windows were specified for the historic National Research Council in Washington, DC. *Click on No. 1042*



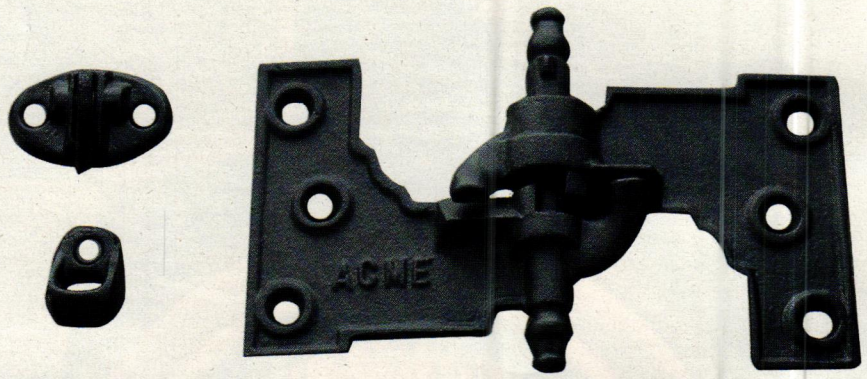
This hollow metal window was built by **Heather & Little** for the Roebling Museum in New Jersey. *Click on No. 2470*



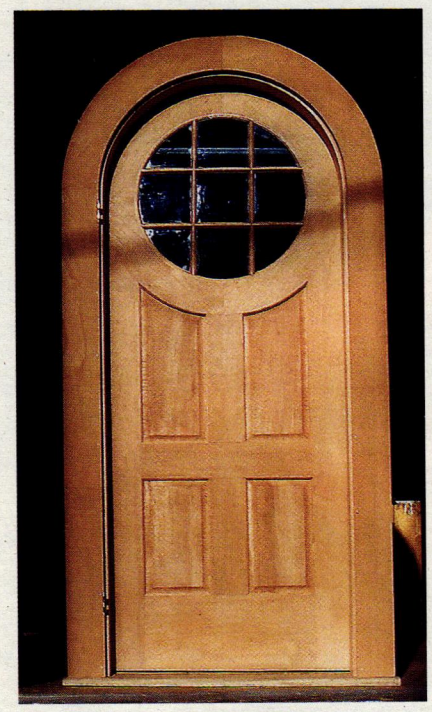
The range of decorative door hardware from **Outwater** includes these doorknobs and plates. *Click on No. 1088*



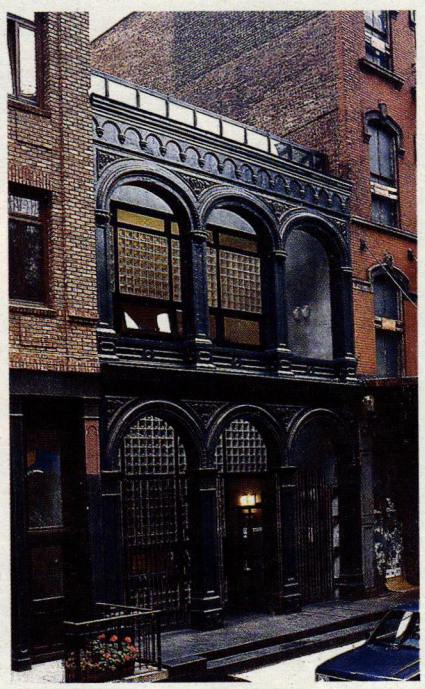
Allied Window supplied the single-glaze storm windows for the Kentucky Governors Mansion. *Click on No. 690*



This Acme, Lull & Porter shutter hinge features **John Wright Company**'s Weather-Wright™ powder-coated finish to protect against corrosion. *Click on No. 193*



Illingworth Millwork manufactured this entryway with insulated glass and simulated mullions. *Click on No. 1696*



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These historically styled steel windows at Yale University were manufactured by **Crittall Windows**. *Click on No. 2016*



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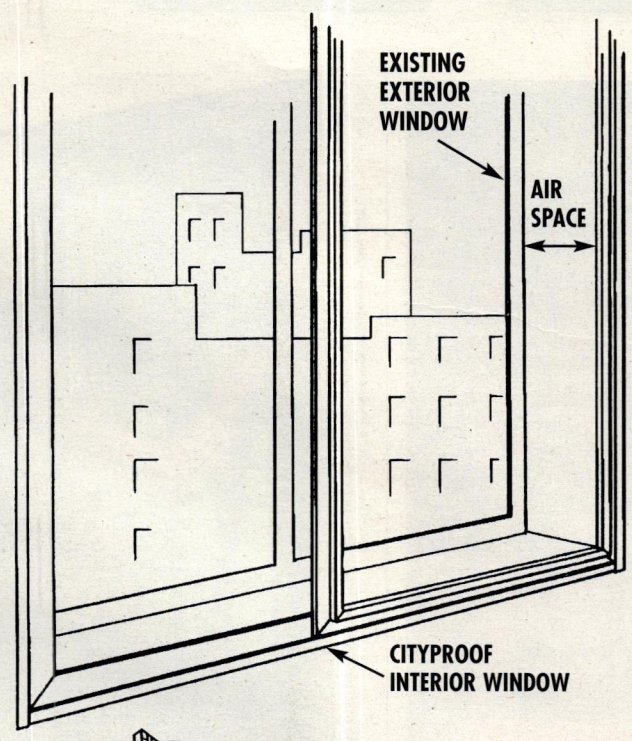
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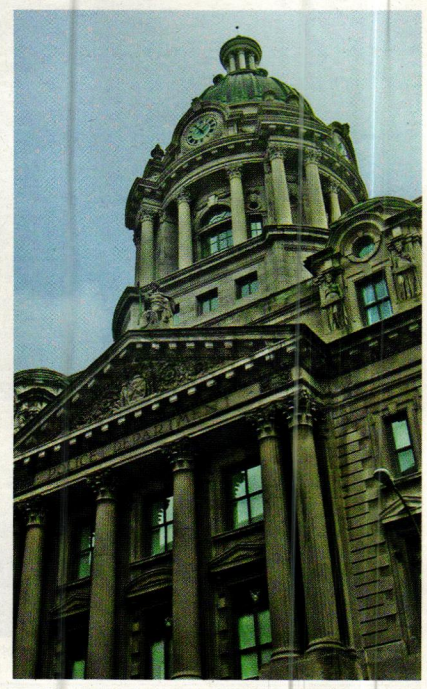
The Ultimate Outswing French Door is one of many traditionally styled doors available from **Marvin Windows and Doors**. *Click on No. 1907*



This forged-steel entry door was fabricated by **Schwartz's Forge & Metalworks**. *Click on No. 1218*



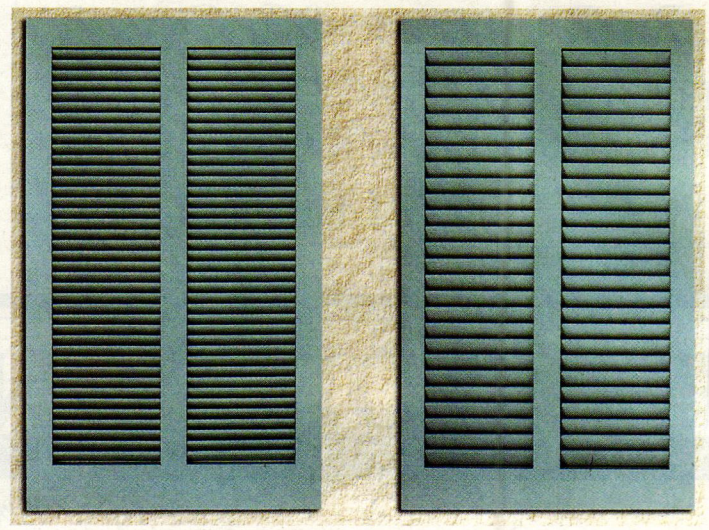
The Nanz Company offers a wide selection of historically styled hardware. *Click on No. 1988*



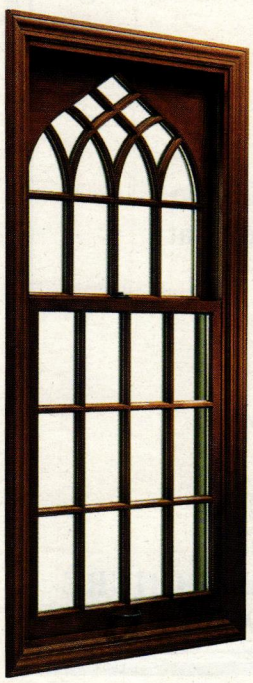
Reilly Windows & Doors fabricated the historically styled windows for this building. *Click on No. 9210*



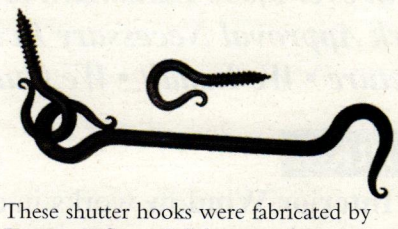
Parrett Windows & Doors replicated the historical sash windows for the Dallas County Courthouse in Adel, IA. *Click on No. 1994*



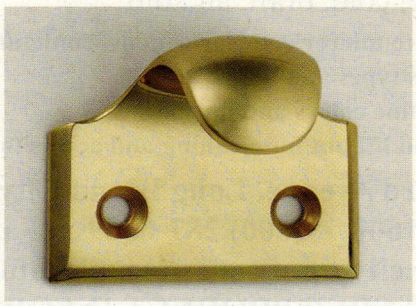
These Bermuda shutters from **Timberlane**, available in any louver size with the option of large or small tilt-rods, are designed for sun screening and moderate storm protection. *Click on No. 1056*



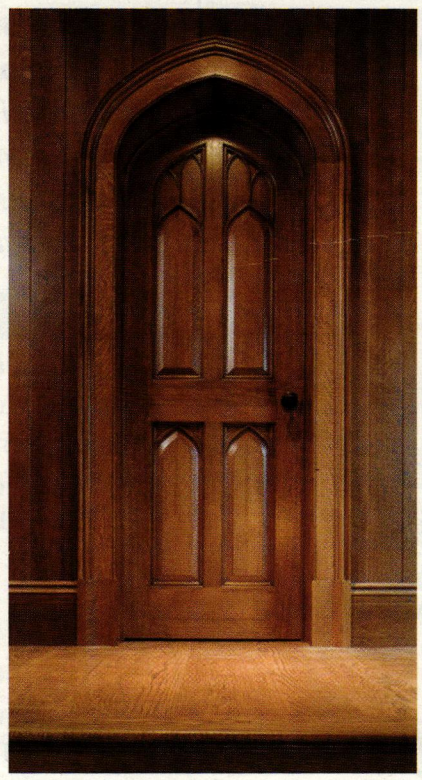
Pella's Architect Series wood and aluminum-clad wood double-hung and single-hung windows are available in a broad range of sizes, shapes and wood types. *Click on No. 1998*



These shutter hooks were fabricated by **Kayne & Son**. *Call for more information.*



The model #LF23 sash lift from **Phelps** is hot forged from solid brass and hand polished. *Click on No. 6001*



This door is part of a custom interior fabricated by **Zepsa**.



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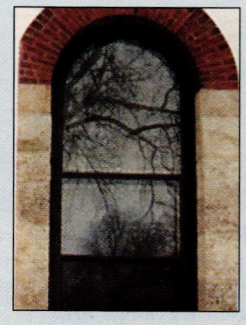
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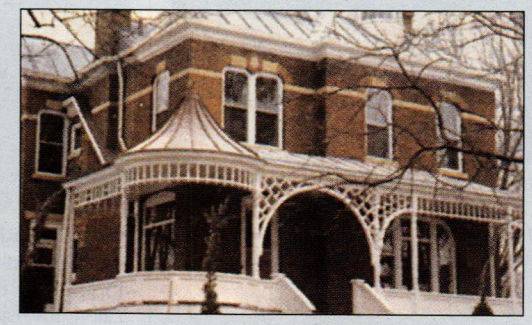
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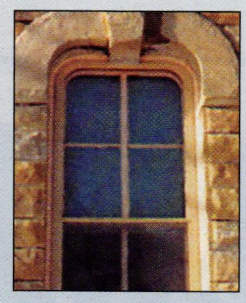
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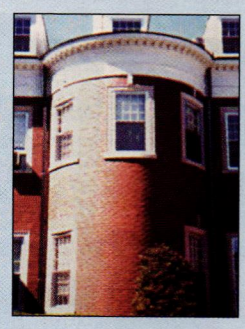
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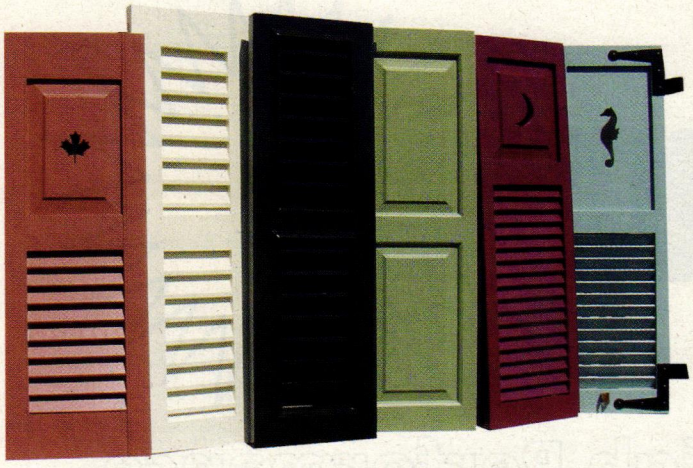
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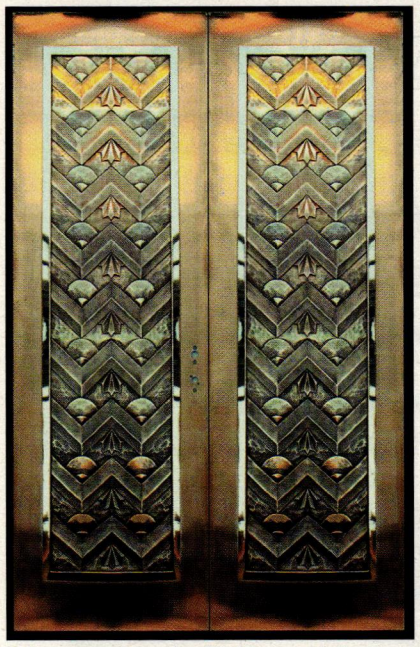
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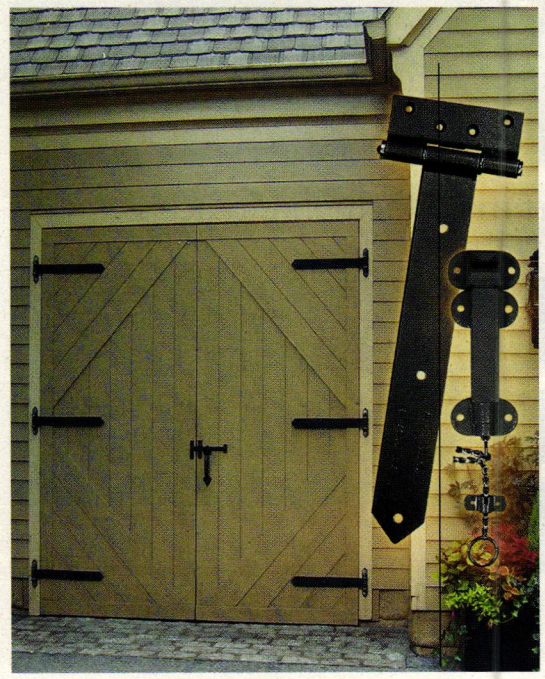
Vintage steel windows are restored by **Seekircher Steel Window Repair**. *Click on No. 3590*



Wiemann Metalcraft fabricated these Art Deco door panels in bronze. *Click on No. 1223*



Wood Window Workshop manufactured the replica wood windows and entry door for the Historic Davies Mansion at Yale University. *Click on No. 9640*



Heavy-duty hinges, latches and handles from **Richards-Wilcox** were used on this traditionally styled carriage house door. *Click on No. 1579*



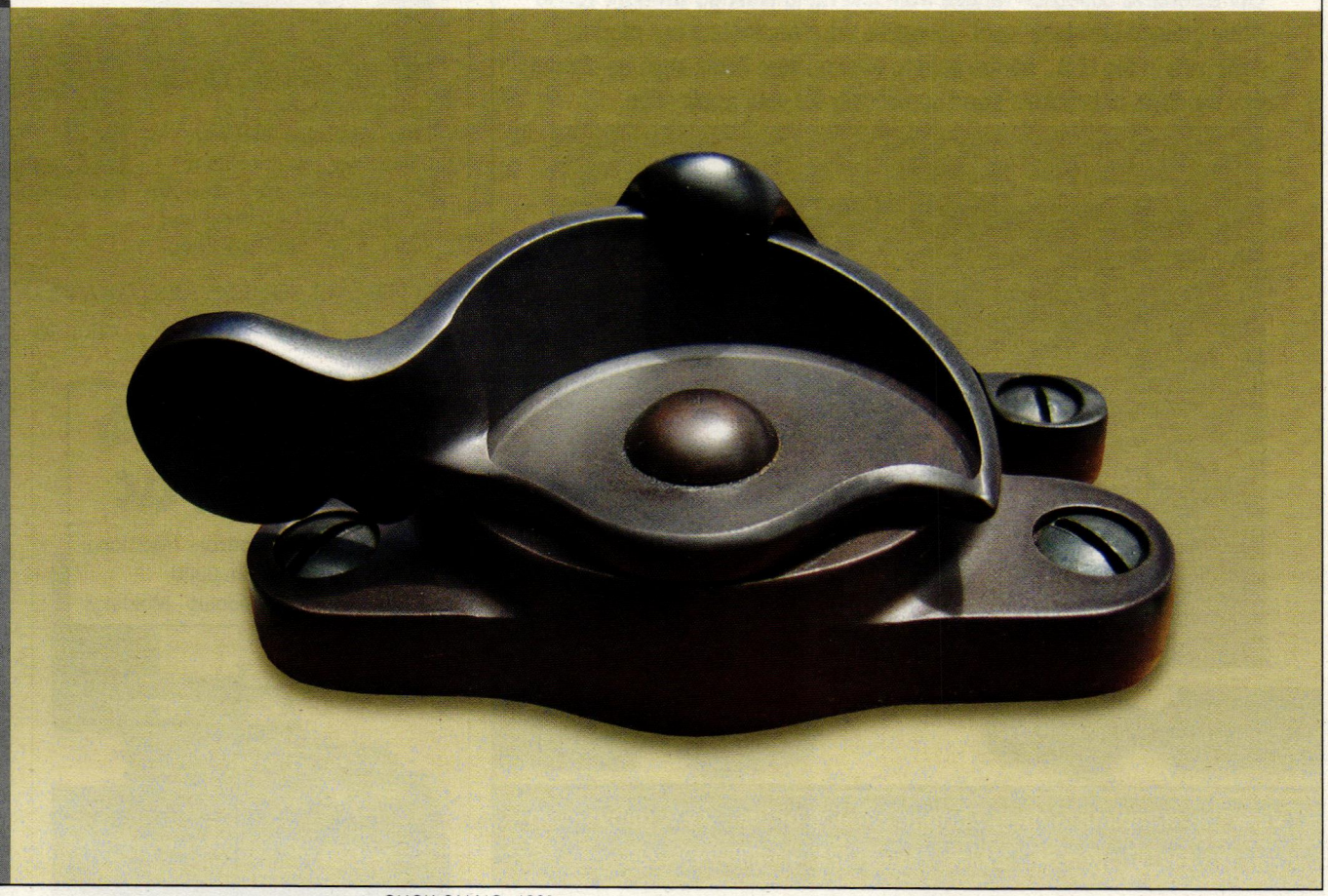
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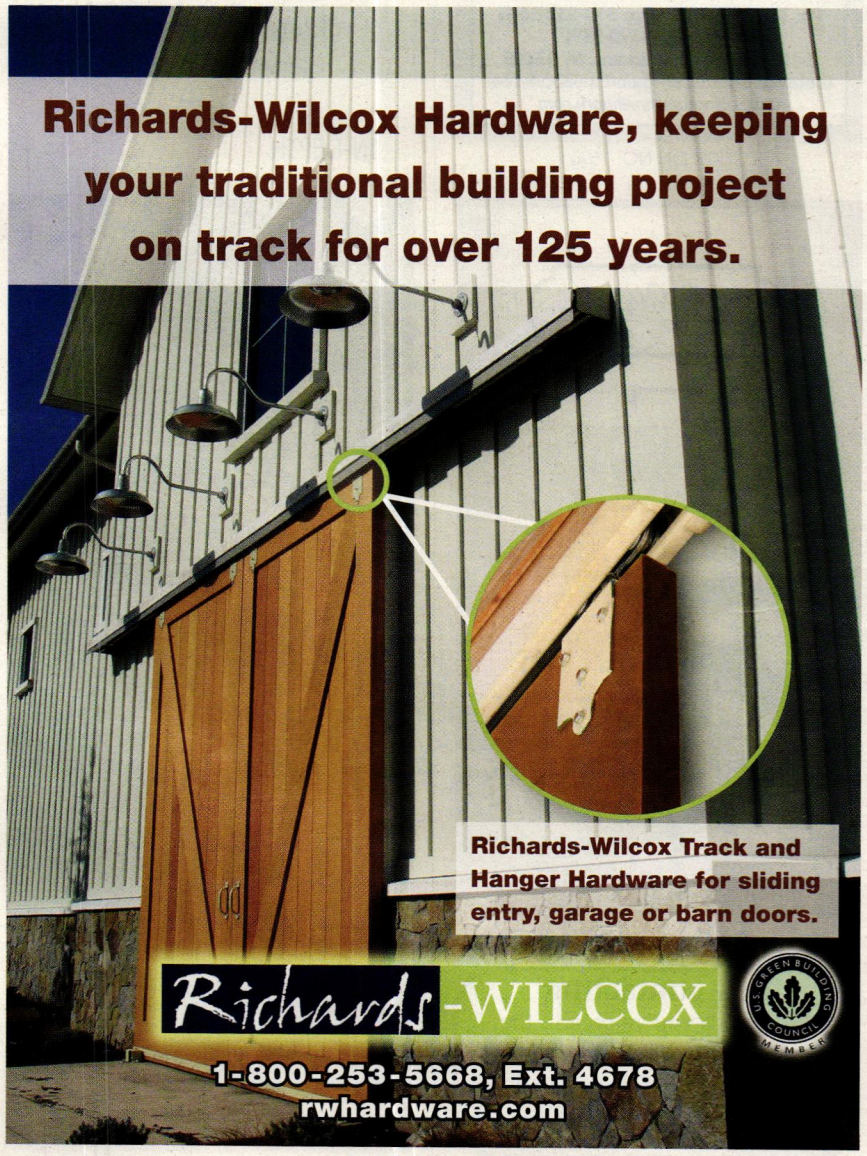


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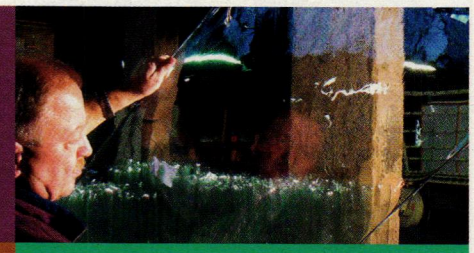
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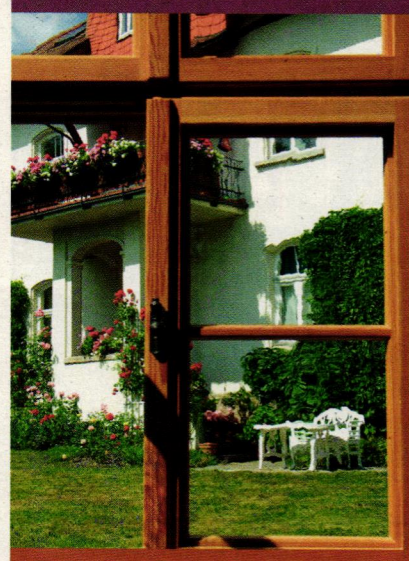
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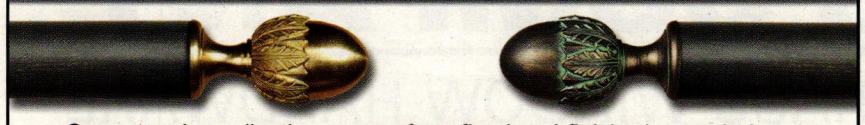
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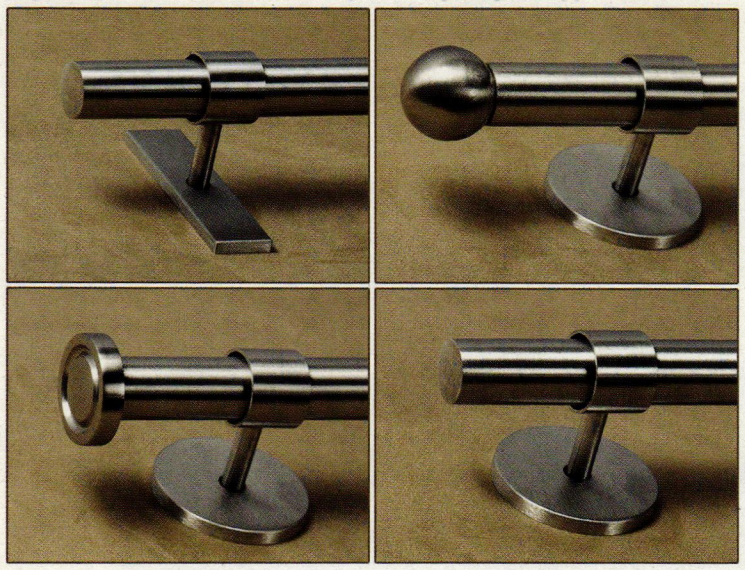
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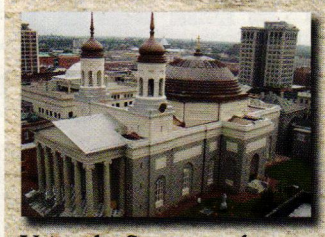
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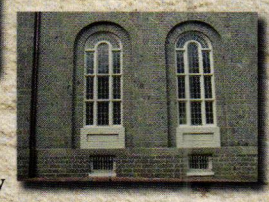
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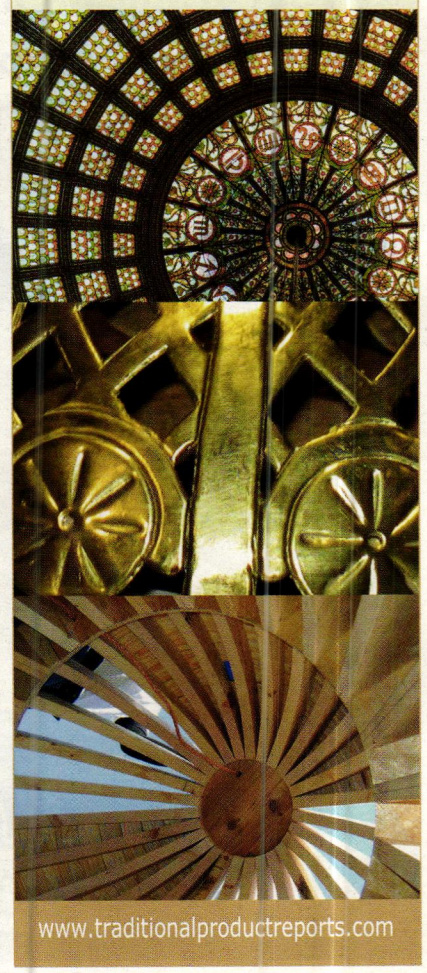
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Traditional Product Reports

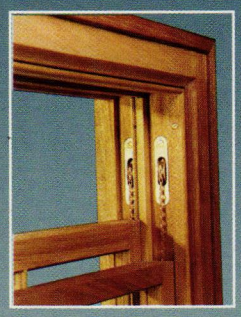
Traditional Product Reports is a micro site containing in-depth information on traditional building products and materials, including checklists, directories, buying guides, case studies, stories, articles, primers, installation tips, and other information, along with thousands of links to companies serving the field.

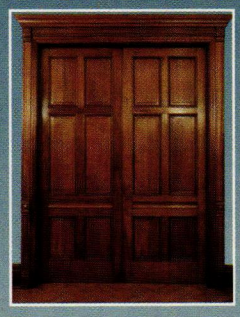
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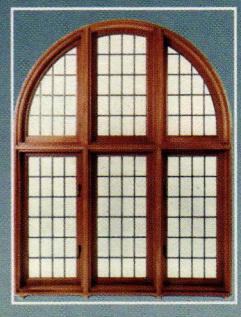


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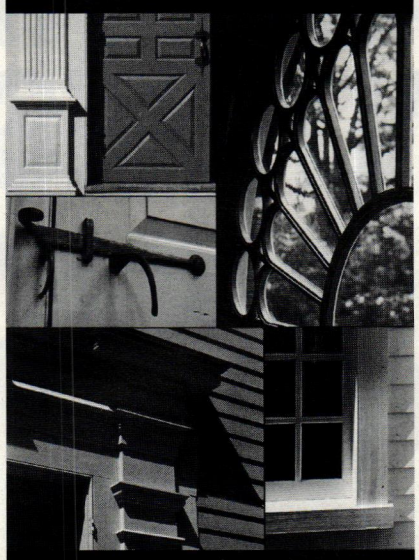


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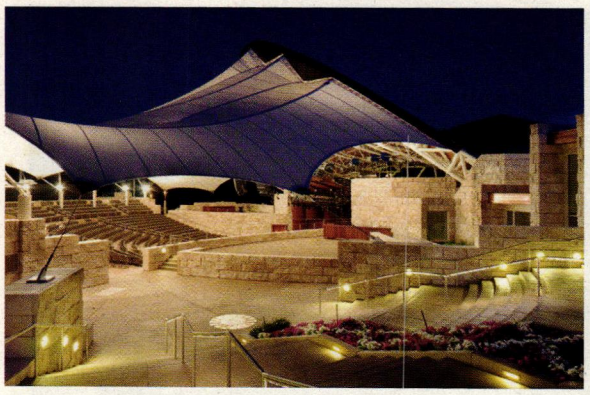
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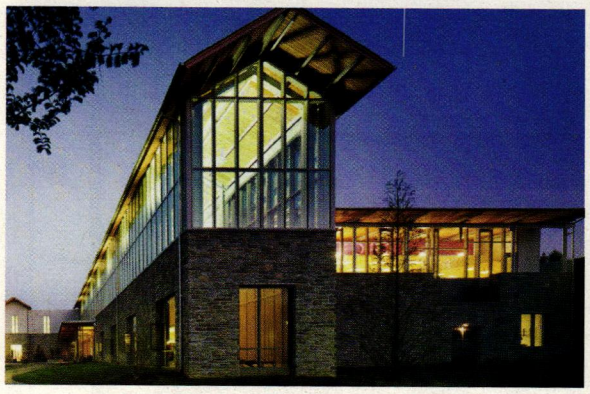
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Sponsored by the Building Stone Institute, the Tucker Design Awards are the natural stone industry's most prestigious awards program. Highly respected by the design communities, the biennial Tucker Design Awards provide an opportunity to recognize and honor those professionals whose projects achieve excellence in the use of natural stone in design and construction.

All aspects of natural stone installation, whether exterior building, landscape or interior design of commercial, institutional or residential projects, are considered in the Tucker Design Award selection process. Categories do not limit project selection. Instead, the Tucker Design Award jurors review each project for its overall unique, innovative and impressive qualities rather than its fit within a particular category. Natural stone's role in sustainable design should be regarded as a necessary component to LEED and green building, and will be inherently considered in each award.

WHO MAY ENTER

Architects, landscape architects, interior designers and others who feel their work has achieved design excellence in the use of natural stone are encouraged to enter the 2012 Tucker Design Awards competition. Suppliers and installers of natural stone materials used in a project may submit entries on behalf of the designer. Awards will be presented to the designer, who should anticipate attending the Tucker Design Awards ceremony to personally accept.

SUBMISSIONS

Detailed entry guidelines and a submission binder will be mailed to each entrant upon receipt of the Call for Entry form. Visit **buildingstoneinstitute.org** for more details.

ELIGIBILITY

Completed projects located anywhere in the world are eligible. Projects that have received a Tucker Design Award, or are in the design phase, or under construction will not be eligible. Previously submitted projects are welcome to re-enter.

PRESENTATION OF AWARDS

The 2012 Tucker Design Awards will be presented at a luncheon ceremony on May 11th in St. Louis, Missouri. Details and the complete Call for Entry submission form are available online at **buildingstoneinstitute.org.**
A distinguished jury of design professionals will be appointed.

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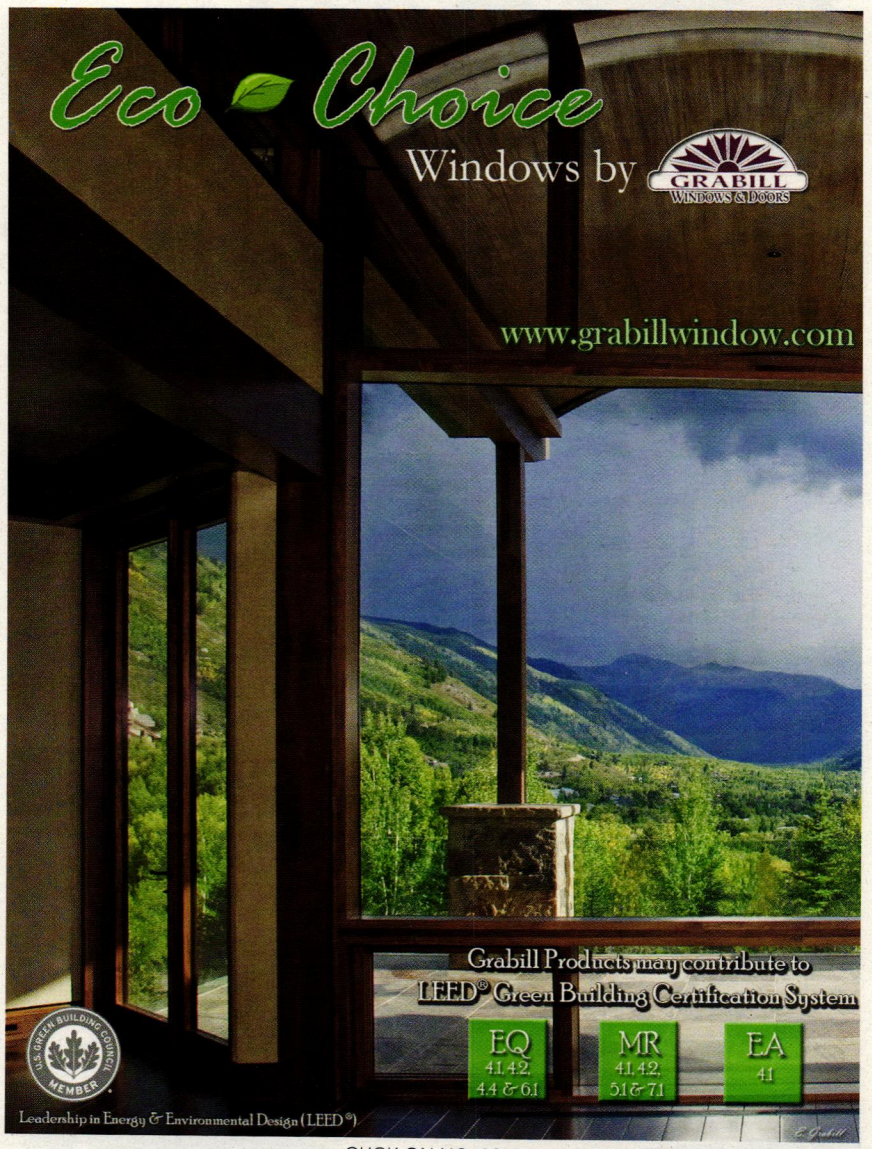


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Exterior Elements, Ornament & Finishes

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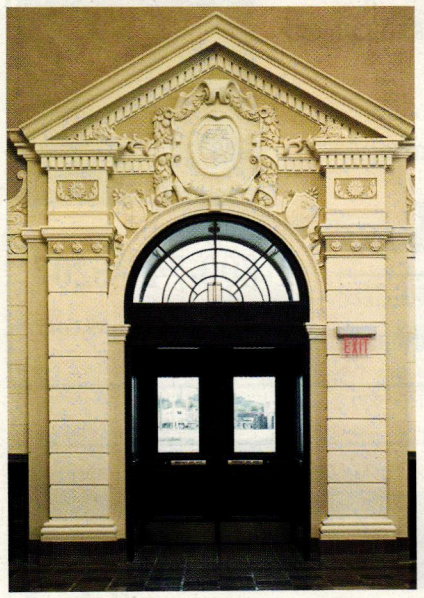
The decorative cornice on this building was reproduced by **Architectural Fiberglass Corp.** in fiberglass.



Boston Valley Terra Cotta custom fabricated the terra cotta for Flushing High School in Flushing, NY. *Click on No. 160*



The terra-cotta elements on this commercial building in Chicago were replicated in GFRC with technology provided by **Ball Consulting**. *Click on No. 7260*



EverGreene Architectural Arts re-created the entrance of the Great Overland Train Station in Topeka, KS. *Click on No. 2678*



The decorative polyurethane architectural elements on this clock tower were supplied by **Goodwin Associates**. *Click on No. 806*

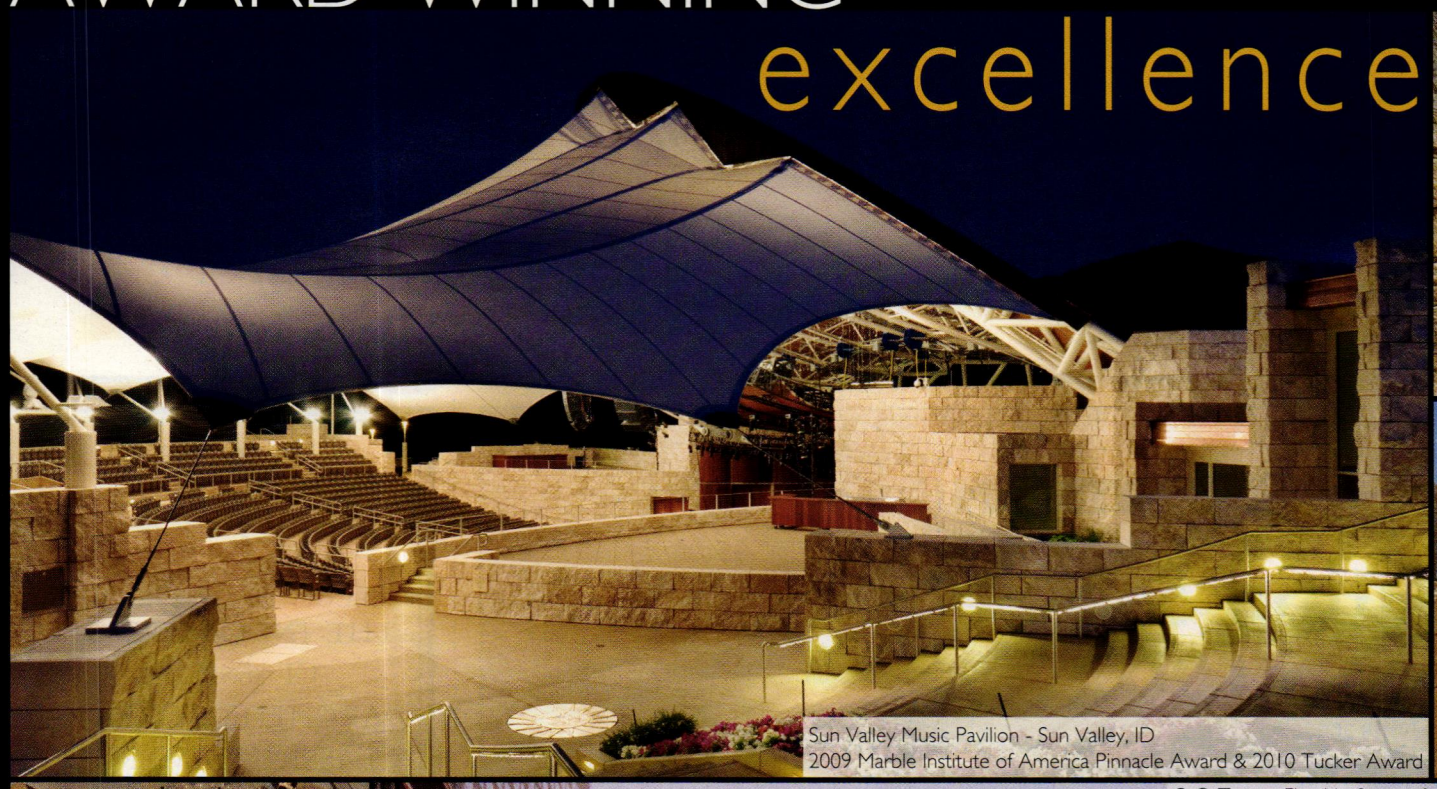


This ornate balustrade project was designed and created by **Heather & Little Limited**. *Click on No. 2470*

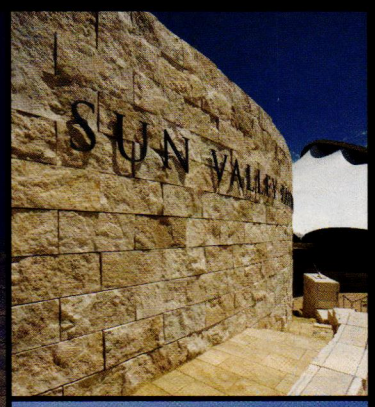


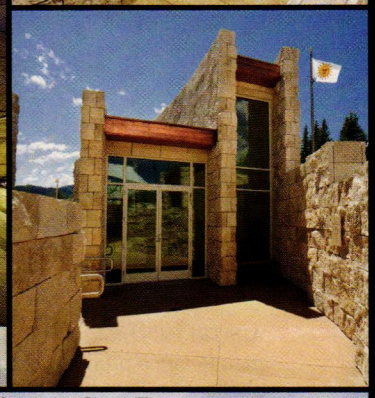
NIKO Contracting restored these copper dormer surrounds. *Click on No. 8300*

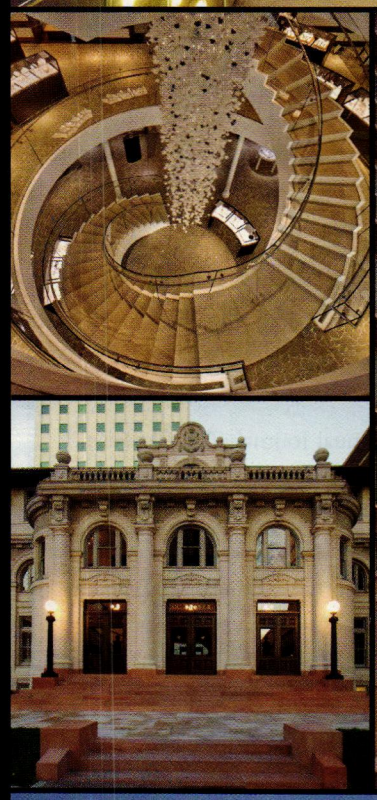
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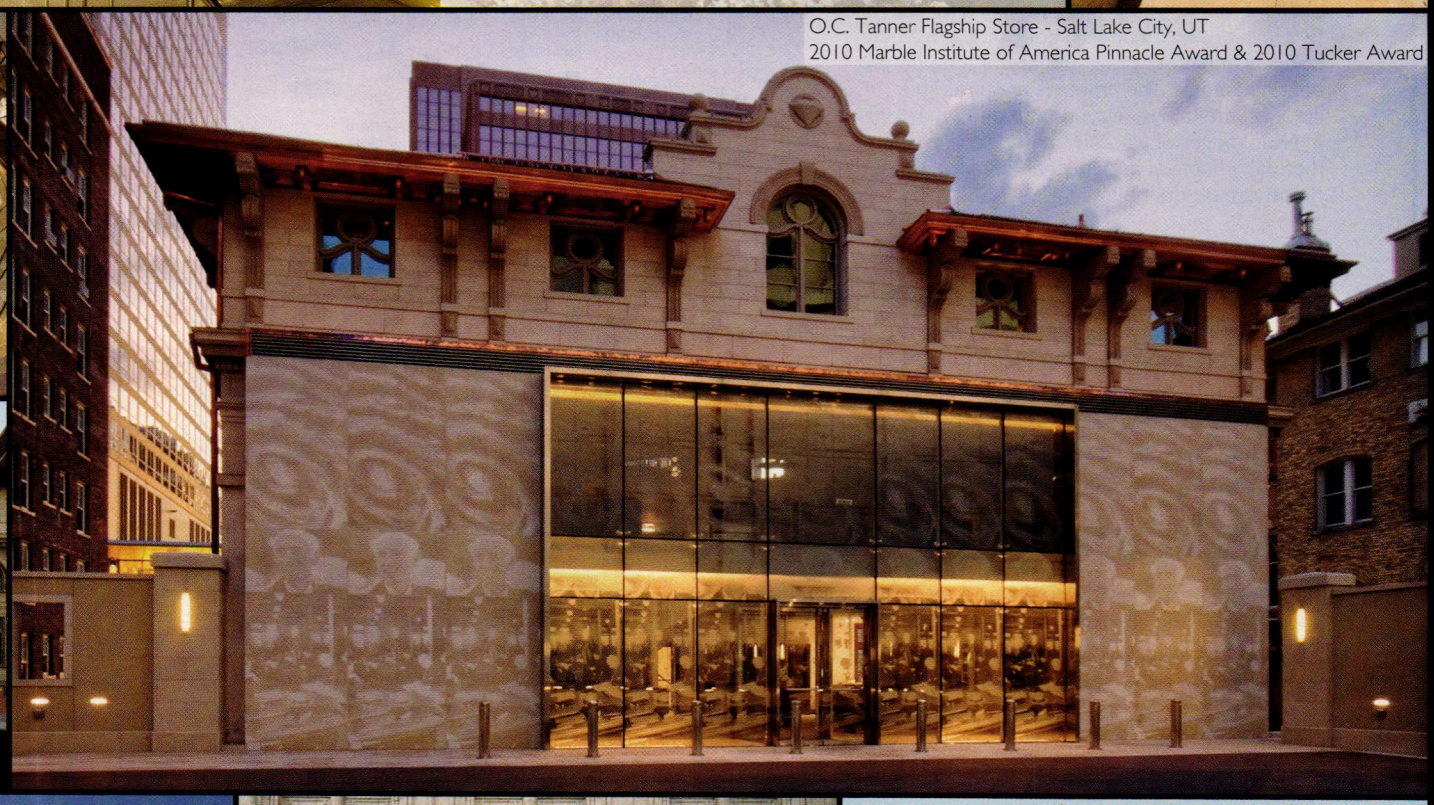


Sun Valley Music Pavilion - Sun Valley, ID
2009 Marble Institute of America Pinnacle Award & 2010 Tucker Award

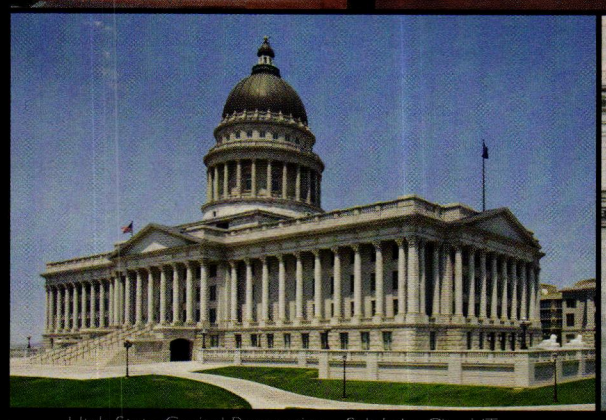








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This terra-cotta gargoyle was fabricated by **Gladding, McBean** for Wingate Hall at City College of New York to replace one that was missing.

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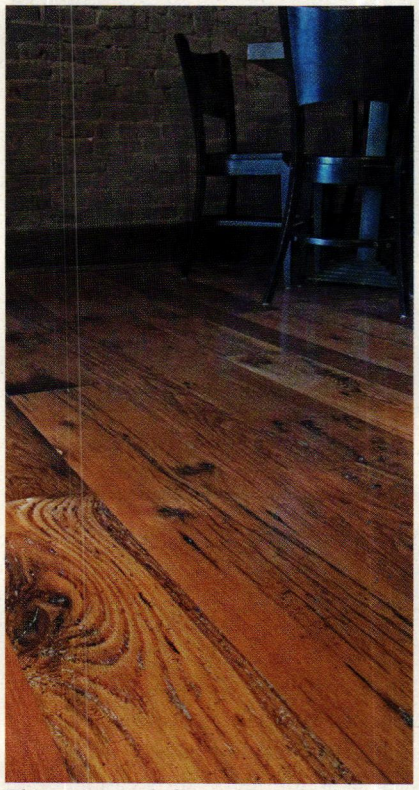
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Flooring

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This antique oak flooring was supplied by **Longleaf Lumber** for a restaurant in Boston.



Ceramic tile from **Designs In Tile** was used for this heavy-traffic area in the lobby of the Hotel Jerome in Aspen, CO. *Call for more information.*



Reclaimed chestnut flooring from **Chestnut Specialists** creates an historic environment in this room. *Call for more information.*



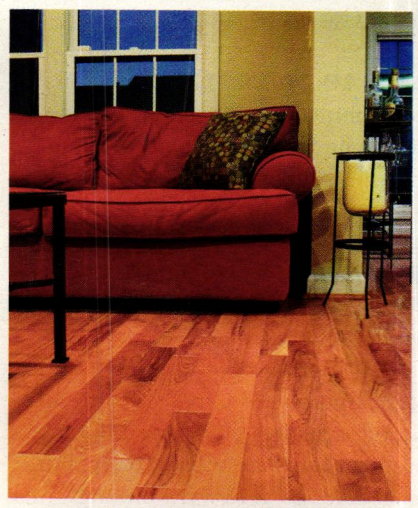
Authentic Wood Floors remills vintage chestnut beams for use as flooring. *Click on No. 8000*



Reclaimed painted pine supplied by the **Old Wood Workshop** was then finished by a local designer.



Goodwin Heart Pine's antique heart-pine flooring is milled from reclaimed logs and timbers. *Click on No. 1330*



Lumber Liquidators supplied this Bellawood prefinished hardwood flooring, which is available in a variety of wood species and grades. *Click on No. 2855*



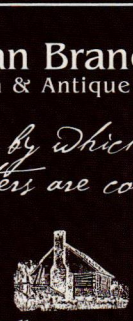
The antique flooring, beams, barnwood trim and wainscoting in this room were supplied by **Carlson's Barnwood**. *Click on No. 2744*



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calendar of events

ICA's St. John's Church Getty Square Lecture, March 31, 2011. Stephen F. Bryns, former NYC Landmarks Commissioner, will lecture on how 18th-century St. John's Church evolved and became one of the country's first historic preservation projects as well as the first example of Colonial Revival architecture. He will also discuss the issue of proposed design changes to today's landmarks. For more information, visit www.classicist.org or call 212-730-9646, ext. 109.

NOMMA's 2011 METALFAB Education Expo & Exchange, March 16-19, 2011. The National Ornamental & Miscellaneous Metals Association (NOMMA) will host its annual convention in New Orleans, LA. For more information and to register, visit www.nomma.org.

Society of Architectural Historians Annual Meeting & Exhibition, April 13-17, 2011. The Society of Architectural Historians will hold its annual meeting at the Marriott New Orleans' Convention Center in New Orleans, LA. The event features speaker sessions of new scholarly and critical research, as well as local and regional study tours of the host city. For more information, visit www.sah.org.

AIA 2011 National Convention & Design Exposition, May 12-14, 2011. The AIA 2011 National Convention & Design Exposition will be held at the Ernest N. Morial Convention Center in New Orleans, LA. This year's theme, "Regional Design Revolution: Ecology Matters," will explore design's impact on everyday lives. For more information, visit www.aia.org.

International Trades Education Symposium, May 19-22, 2011. The Preservation Trades Network (PTN) will hold its fourth biannual International Trades Education Symposium at the Lincoln Cathedral Centre in Lincoln, England. For more information and updates, visit www.iptw.org.

CNU 19 Conference, June 1-4, 2011. The Congress for the New Urbanism will hold its 19th annual conference in Madison, WI. Inspired by the close relationship between the city and its agricultural neighbors, the conference theme, "Growing Local," will examine the bond that urban communities have with local food production and economy. For more information, visit www.cnu.org/cnu19.

SGAA Annual Summer Conference, June 9-11, 2011. This year's Stained Glass Association of America's summer conference will be held in Syracuse, NY. The event will focus on the theme "Color and Light," and will include discussions on installation and lamination processes, different types of stains, solar art glass, church tours of windows by Tiffany, Tillinghast, Rambusch and others, as well as a suppliers' showcase. For registration and conference updates, visit www.stainedglass.org/html/SGAAconference.htm.

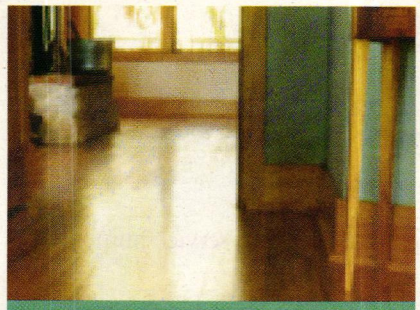
15th Annual International Preservation Trades Workshop, August 2-6, 2011. The 15th annual International Preservation Trades Workshop will be conducted on the campus of Thaddeus Stevens College of Technology in Lancaster, PA. Preservation trade practitioners and other professionals will have a chance to share techniques ranging from masonry restoration and decorative painting, to preservation carpentry and much more. For more information, visit www.iptw.org.

APT Conference, October 11-16, 2011. The Association for Preservation Technology International will host its annual conference at the Fairmont Empress Hotel and Victoria Conference Centre in Victoria, Canada. The event will feature workshops, symposiums, exhibits and field sessions focusing on the theme, "Heritage on the Edge: Sustaining Buildings, Landscapes and Communities." For conference updates, visit www.apti.org.

National Preservation Conference, October 19-22, 2011. The National Trust for Historic Preservation will host its annual conference in Buffalo, NY. The event's theme, "Alternating Currents," will examine the fluctuating direction of preservation. For more information, visit www.preservationnation.org.

National Building Museum Programs & Exhibits. The National Building Museum in Washington, DC, offers a series of exhibits and programs throughout the year on topics dealing with architectural design and building. Many of the programs qualify for AIA continuing-education units. Current exhibitions include "Washington: Symbol & City," a study of Washington, DC, as a national symbol and evolving city. The building itself is worth the visit, and 45-minute walk-in tours are offered daily. For details on current programs and a tour schedule, go to www.nbm.org.

Preservation Education Programs. The Preservation Education Institute, a program of Vermont-based Historic Windsor, Inc., offers workshops on preservation skills, technologies and practices. Go to www.preservationworks.org or call 802-674-6752. **TB**



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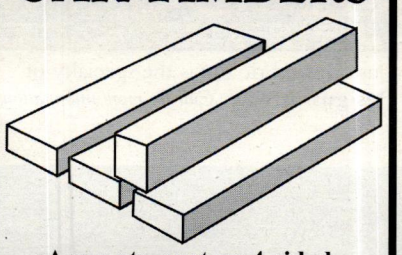
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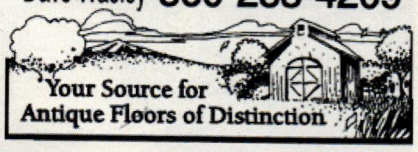
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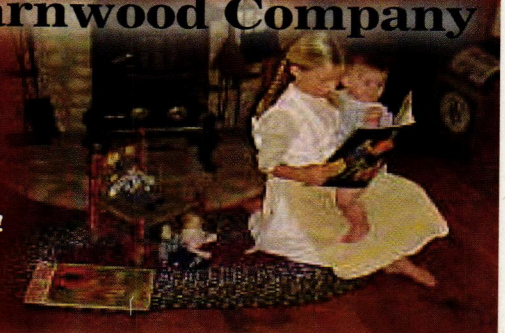
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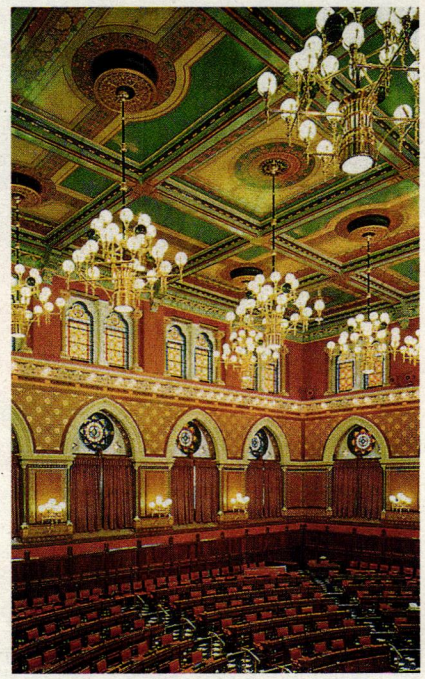
Abatron provides moldmaking and custom casting services for both exterior and interior architectural elements. *Click on No. 1300*



Architectural Products by Outwater offers anaglypta wall coverings in many period styles. *Click on No. 1088*



EverGreene Architectural Arts developed the methodology to clean tobacco-stained Italian marble in the three-story-tall double grand staircase of the Allen County Courthouse in Fort Wayne, IN. *Click on No. 2460*



Canning Studios carried out the decorative painting in the Connecticut House of Representatives. *Click on No. 5100*



Many traditionally styled tin-ceiling patterns from **Chelsea Decorative Metal** feature hand-painted finishes. *Click on No. 190*



Custom historic tile is the specialty of **Designs in Tile**. *Call for more information.*



Tin ceiling tiles, moldings, fillers and cornices from **Brian Greer's Tin Ceilings** feature safety hems to provide a cleaner loook, as well as an added level of protection. *Click on No. 966*



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Conrad Schmitt Studios restored the decorative painting in the entrance hall and dome of the Administrative Building at the University of Notre Dame. *Click on No. 8040*



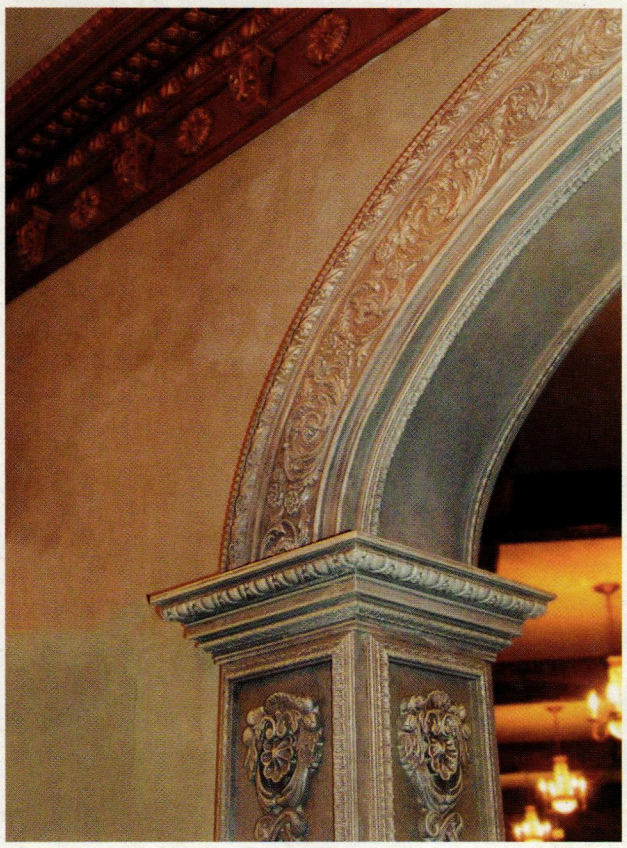
Lynne Rutter Murals & Decorative Painting designed and painted this vaulted ceiling at the Paris Hotel in Las Vegas, NV, in high-density matte acrylic and 22k gilt on canvas and painted plaster.



This crown molding, pilaster, capital and decorative grille were fabricated by **Hyde Park Mouldings**. *Click on No. 802*



Foster Reeve custom crafted this pattern for a library's ceiling ornamentation.



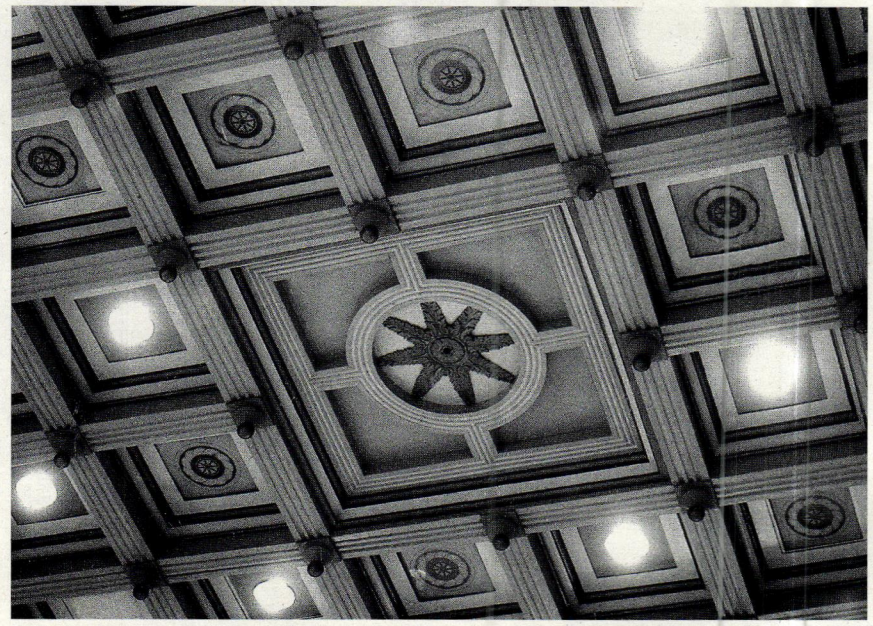
Goodwin Associates supplied this faux-finish entryway with decorative gold-leaf molding. *Click on No. 806*



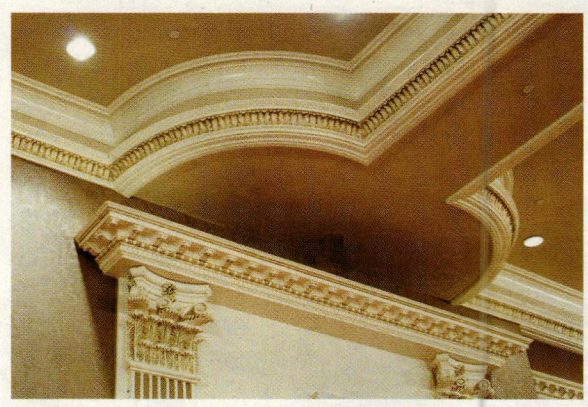
This traditionally styled medallion was designed and fabricated by **Felber Ornamental Plastering Corp.** *Click on No. 2890*



Fischer & Jirouch fabricated this traditionally styled cornice molding.



NIKO fabricated and installed these pressed-metal coffers. *Click on No. 861*



These fiberglass elements were fabricated by **Flexible Moulding Concepts**. *Click on No. 2019*

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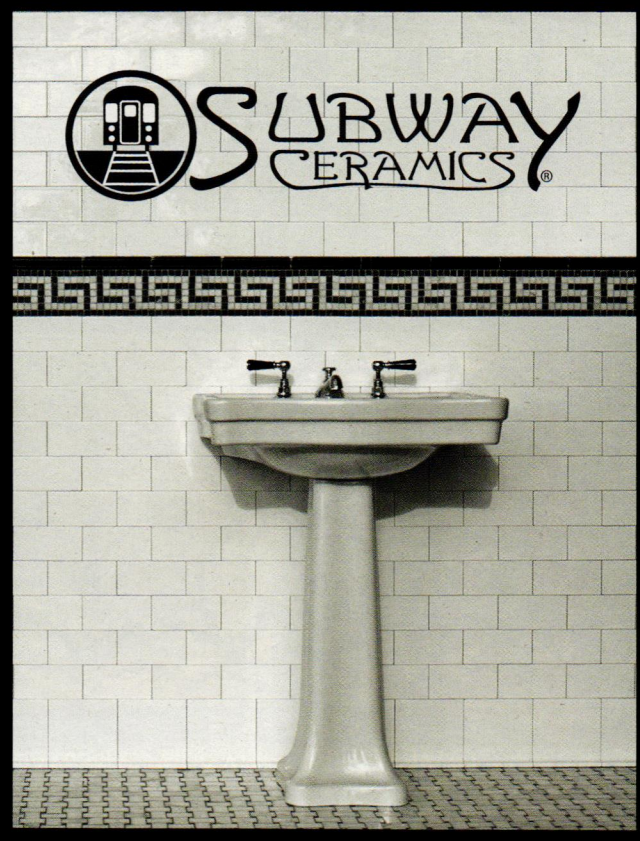
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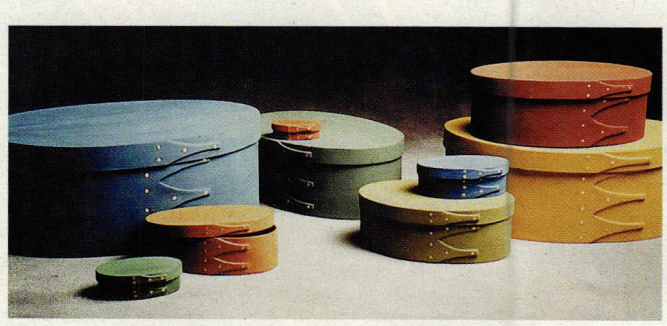
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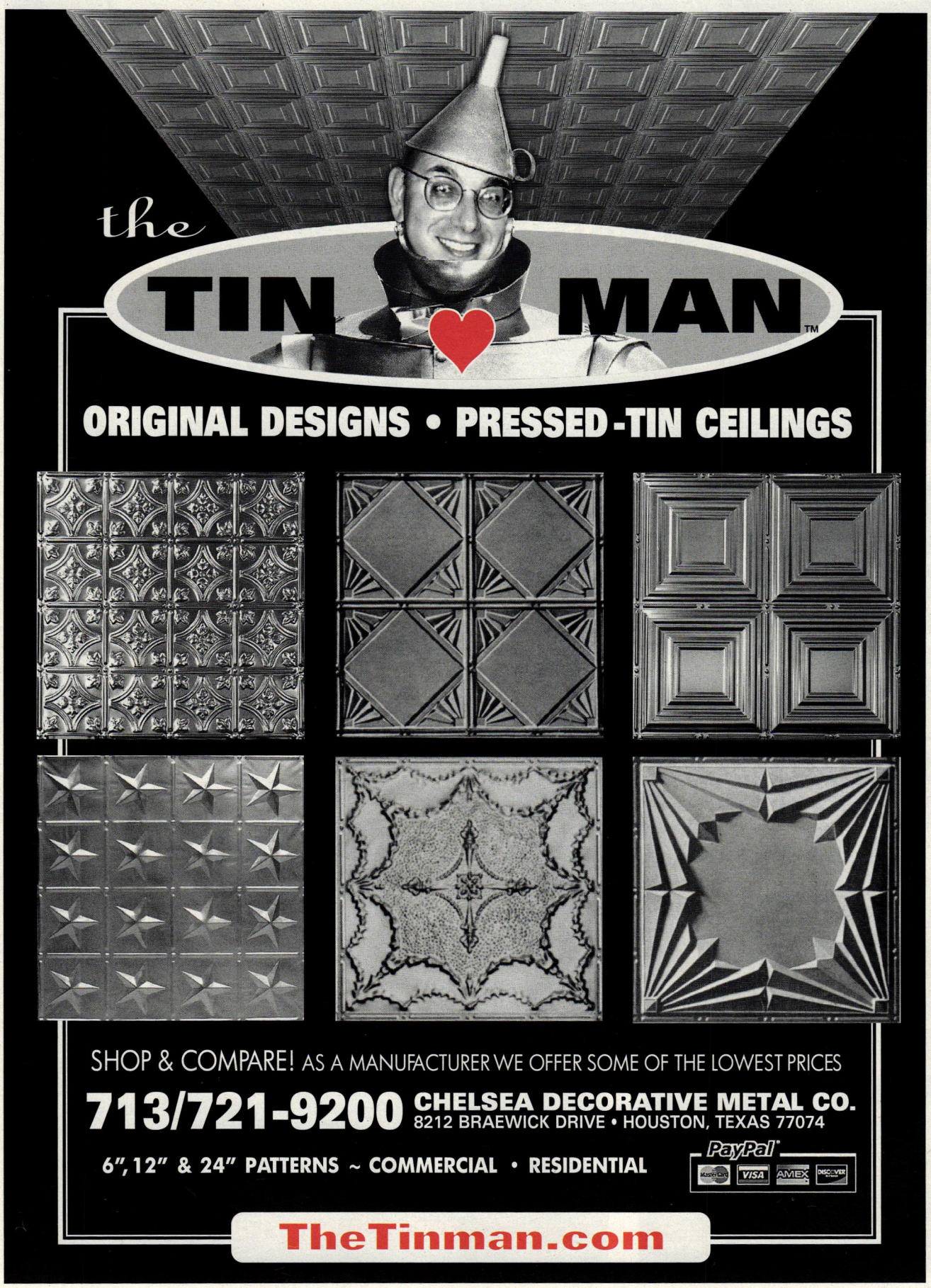
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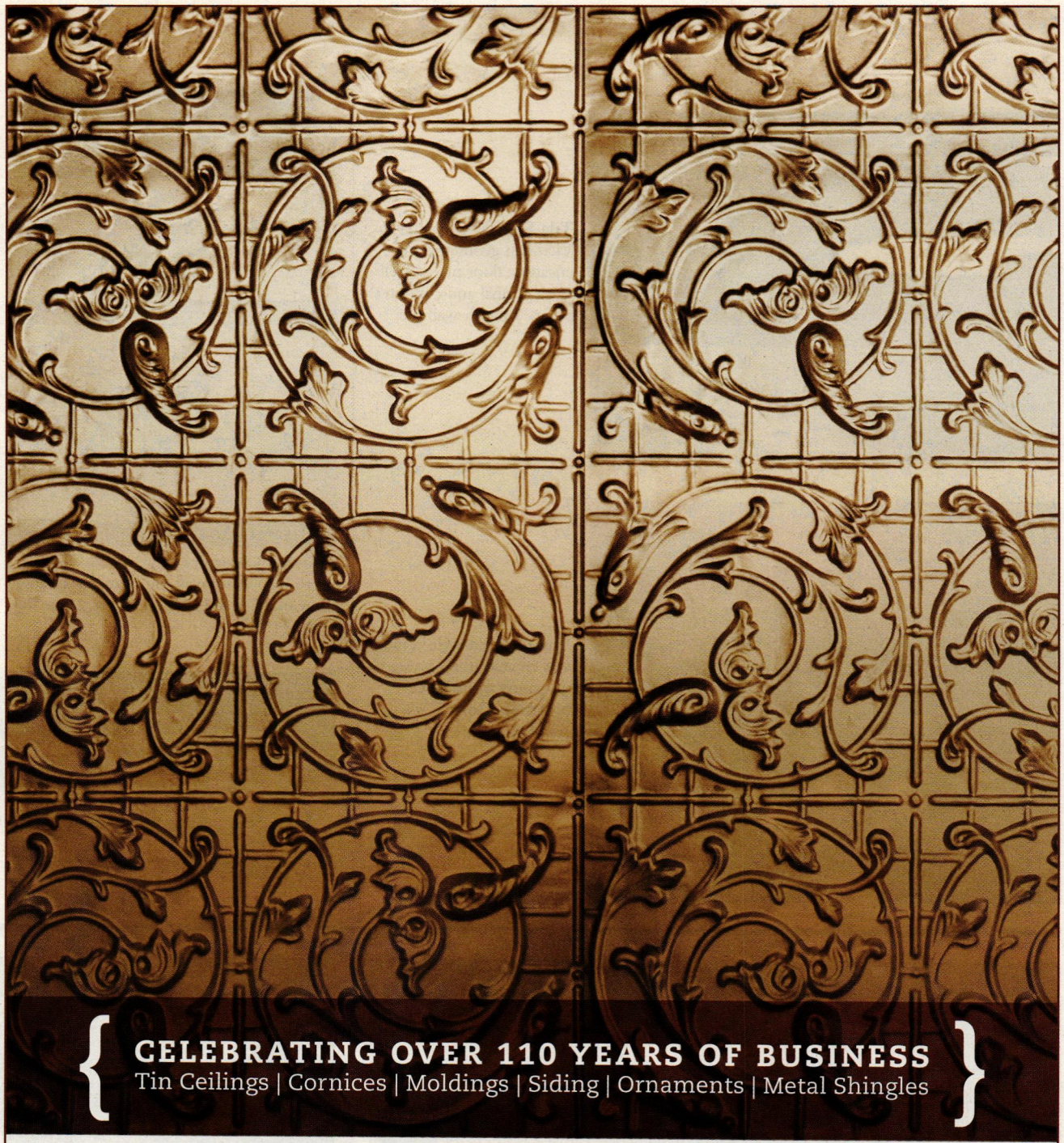
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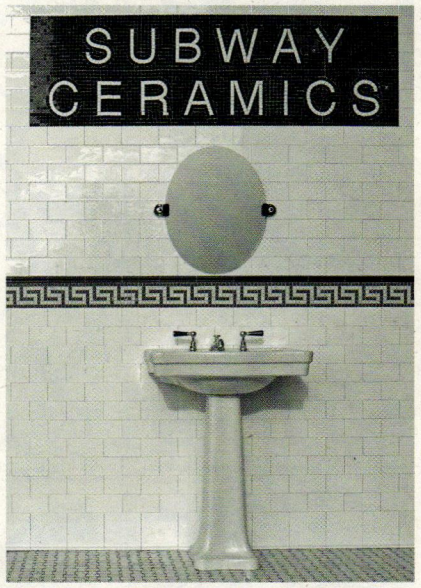
PATRON: HIS ROYAL HIGHNESS THE PRINCE OF WALES



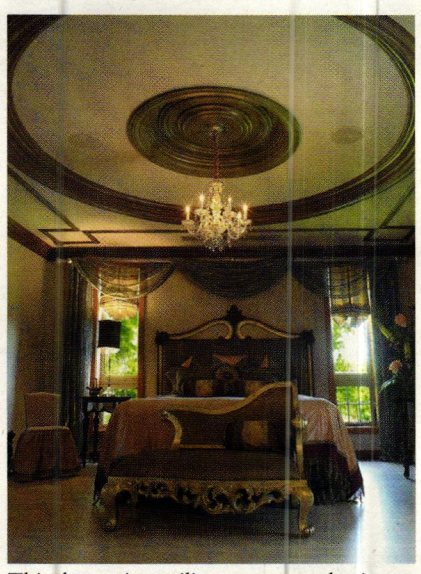
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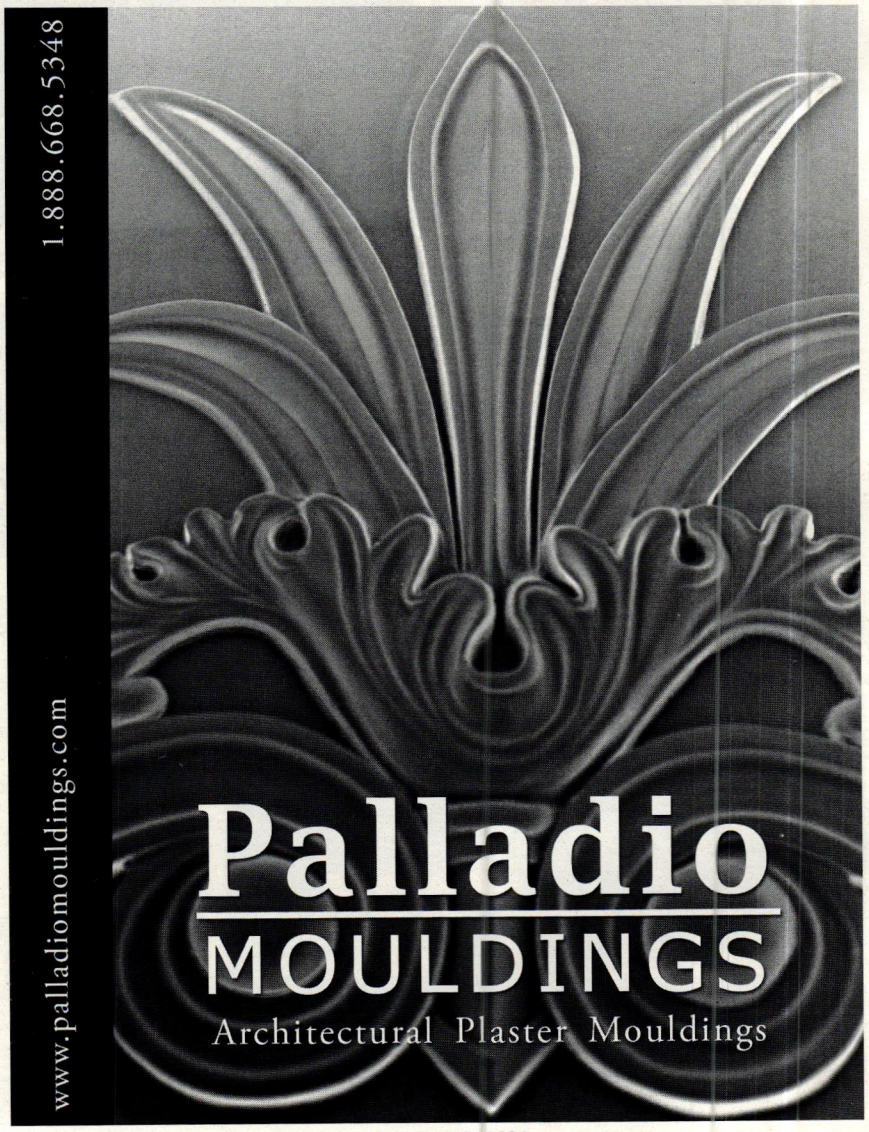
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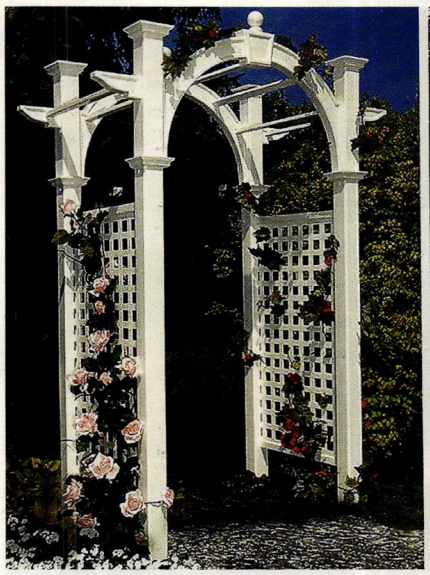
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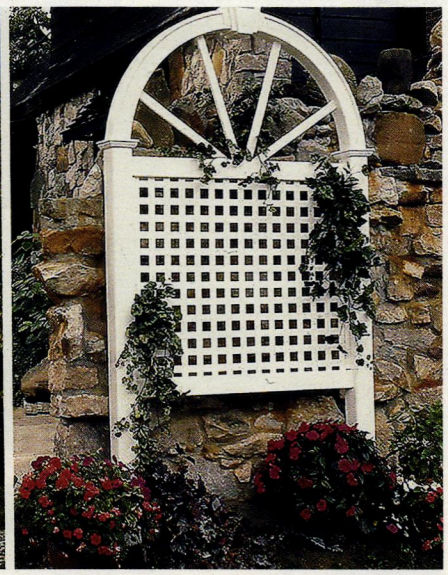
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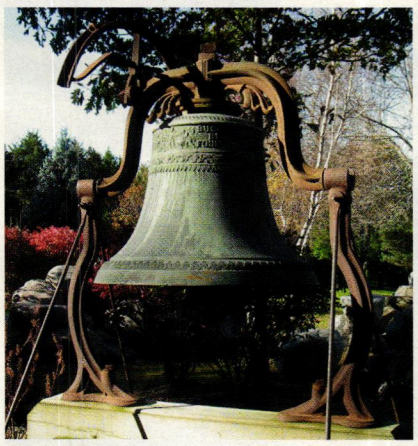
The New England line of vinyl arbors and trellis from **Outwater** features traditional styling. *Click on No. 1088*



The Old German Mailbox, model #1526 from **Dahlhaus**, measures 31.5x19.3 in. *Click on No. 2767*



This recycling receptacle, Item # LR2142 from **Doty & Sons**, is 21-in. square x 42 ½-in. tall; an optional blue lid designates recycling. *Click on No. 2090*



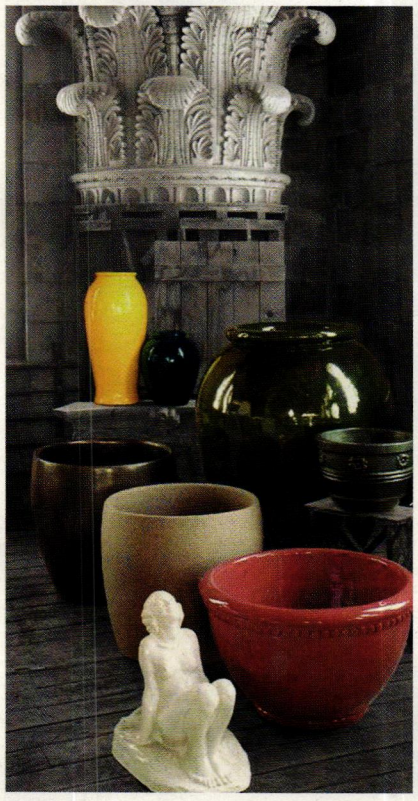
Brosamers Bells offers a wide selection of restored antique bells. *Click on No. 7130*



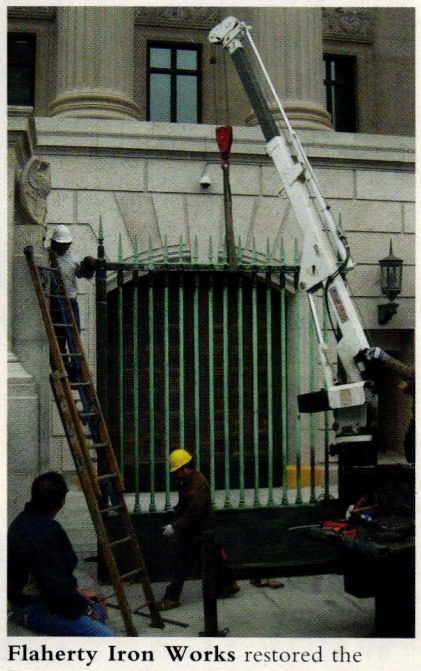
Authentic antique street pavers from **Gavin Historical Bricks** were used for this driveway. *Click on No. 8079*



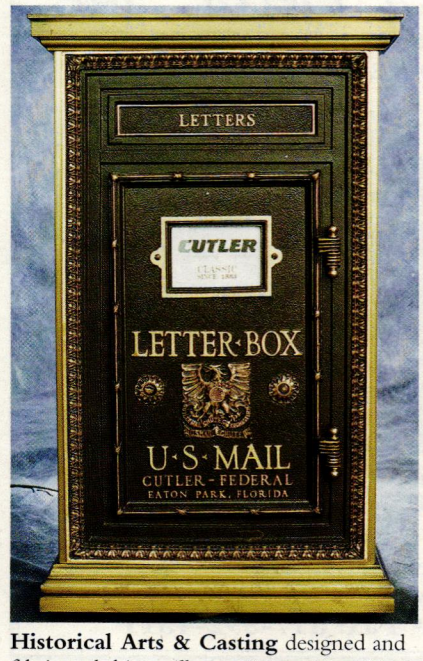
This running-bond paving was created using hand-molded brick from **Old Carolina Brick**. *Click on No. 3130*



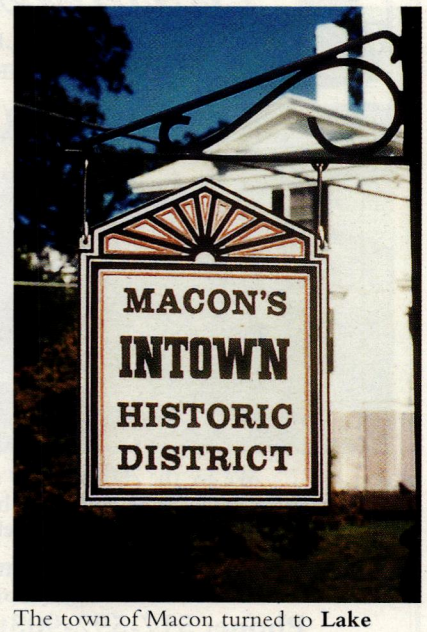
Gladding, McBean manufactures garden pottery in various different finishes.



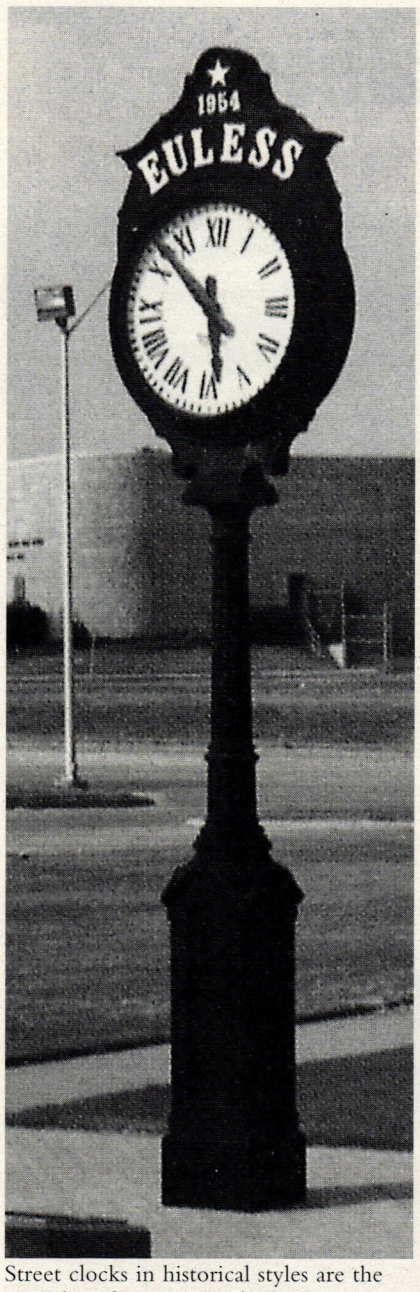
Flaherty Iron Works restored the bronze gates at the National Archives in Washington, DC.



Historical Arts & Casting designed and fabricated this mailbox. *Click on No. 1210*



The town of Macon turned to **Lake Shore Industries** for its historical aluminum street signs.



Street clocks in historical styles are the specialty of **Herwig Lighting**. *Click on No. 9130*



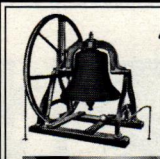
Pine Hall Brick supplied the brick pavers for Park Ave. in Winter Park, FL. *Click on No. 5130*



The Andalos fountain from **Haddonstone** features an arabesque design and a 12-sided bowl. *Click on No. 4020*

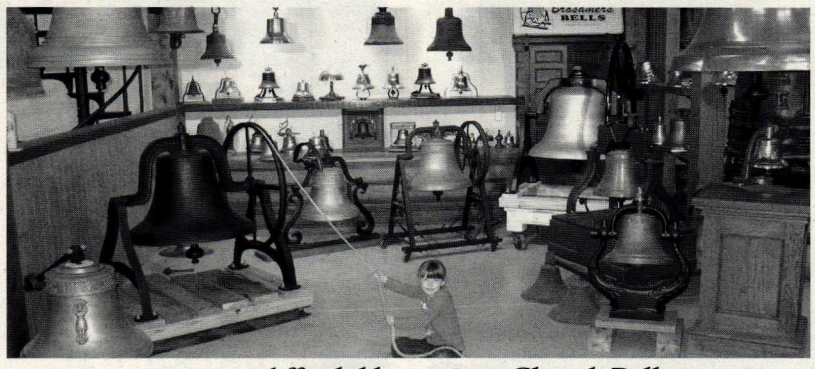


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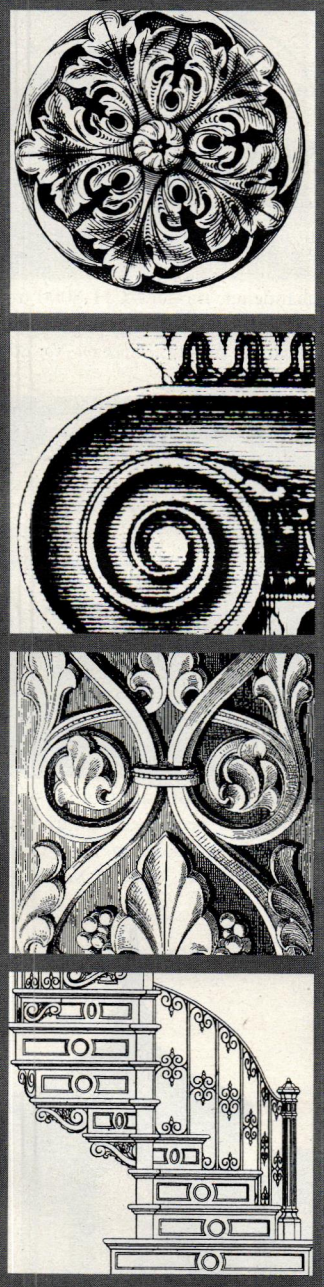
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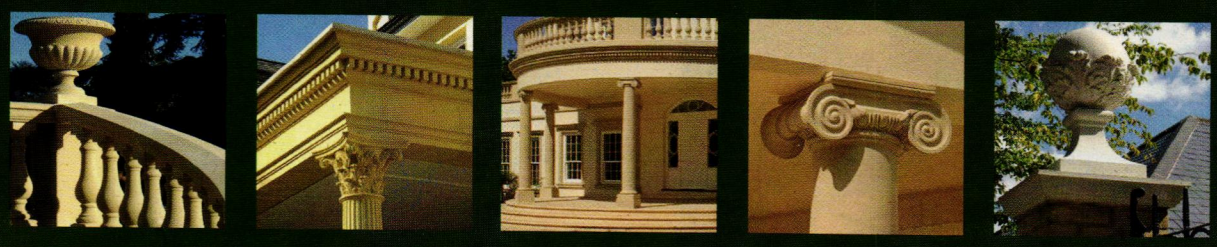


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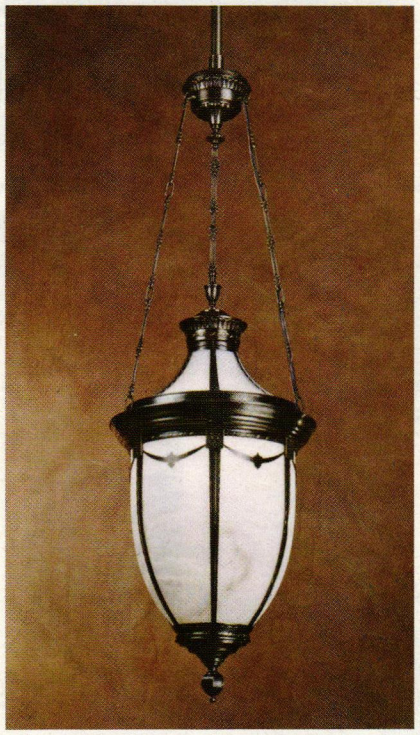
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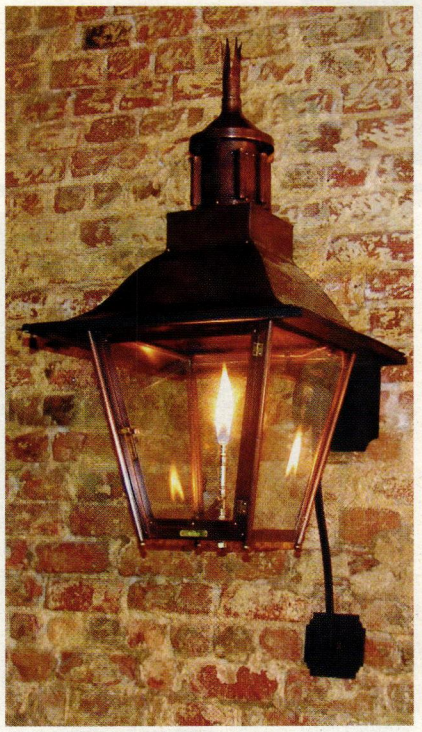
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This wall-mounted copper lantern is typical of those created by **Ball & Ball Lighting**; it can be mounted on a post or pillar. *Click on No. 7660*



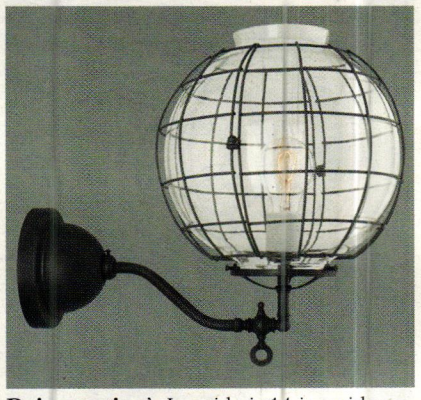
This Classical fixture from **Crenshaw Lighting** has a brass frame finished with an antique bronze patina. *Click on No. 313*



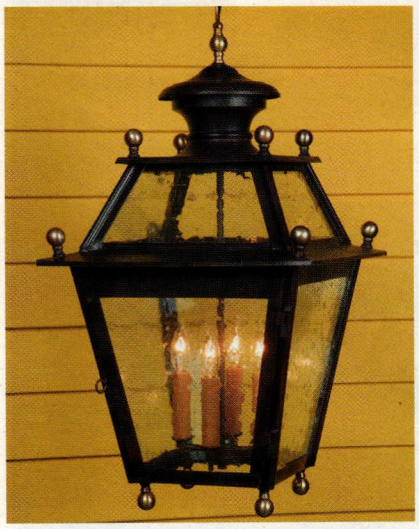
The Napoleon House gas light fixture is available from **Bevolo**. *Click on No. 166*



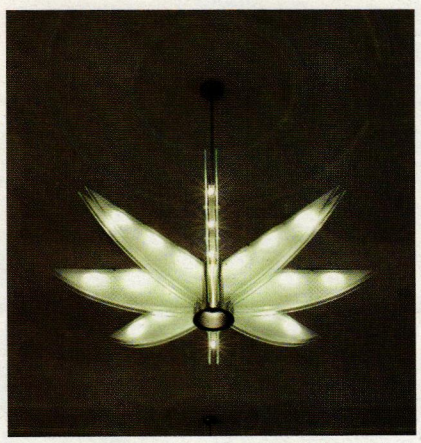
This chandelier, model #CH-8000 from **Deep Landing**, features eight arms with electric candle fixtures. *Click on No. 809*



Rejuvenation's Ironside is 14 in. wide x 10-in. tall and it projects 16 in. from the wall; the design is based on Turn-of-the-Century gas fixtures. *Click on No. 7630*



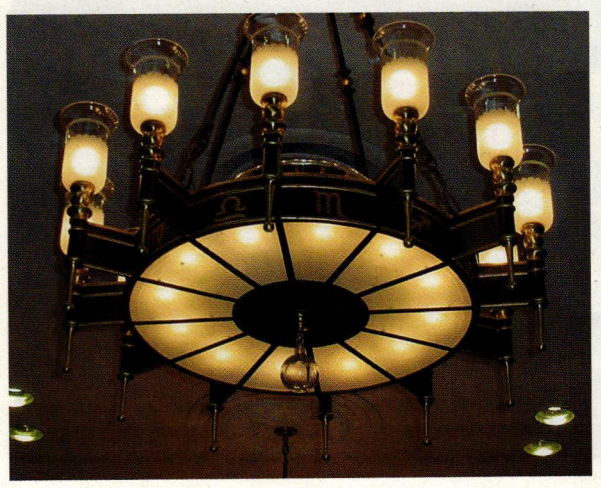
This heavy-gauge copper and cast-brass hanging lantern from **The Federalist** is made in the style of Charleston, SC, circa 1825; it is available as a gas lantern or electrified.



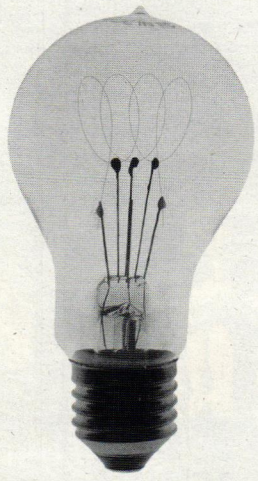
Lighting Nelson & Garrett designed and constructed this 5½-ft.-dia. plate glass and brushed nickel pendant for a multi-functional worship space at Beth Tikva Synagogue in Toronto, Ontario, Canada.



The Slaven sconce from **Lantern Masters** is one of the campany's many period style fixtures.



Grand Light restored this historic lighting fixture. *Click on No. 2006*



This replica 16-candle-power, carbon-filament bulb, one of the first models produced by Gerald Philips and manufactured for the Electra company in Amsterdam, is distributed by **AAMSCO Lighting**. *Click on No. 2240*



This cast-aluminum sconce from **Herwig**, model #P-490, features the firm's #42 statuary bronze finish and crystal moss glass. *Click on No. 9130*

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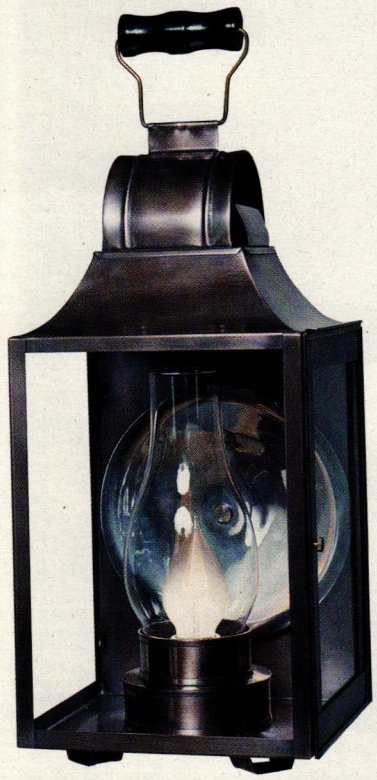


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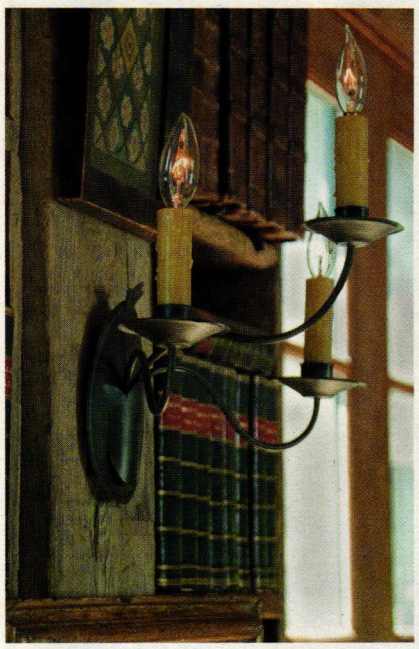
This fixture by **Heritage Lanterns** is offered as a free-standing oil lantern or as an electric wall mount. *Click on No. 1908*



Dahlhaus Lighting manufactures custom lampposts in traditional European styles. *Click on No. 2767*



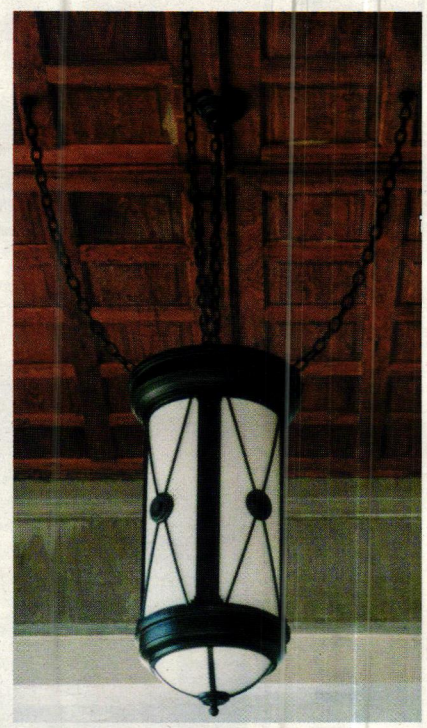
Lanterns from **Mills Architectural** are designed to complement the lines of both traditional and contemporary architecture. *Click on No. 1410*



This triple-arm sconce was fabricated by **Scofield Historic Lighting**. *Click on No. 4170*



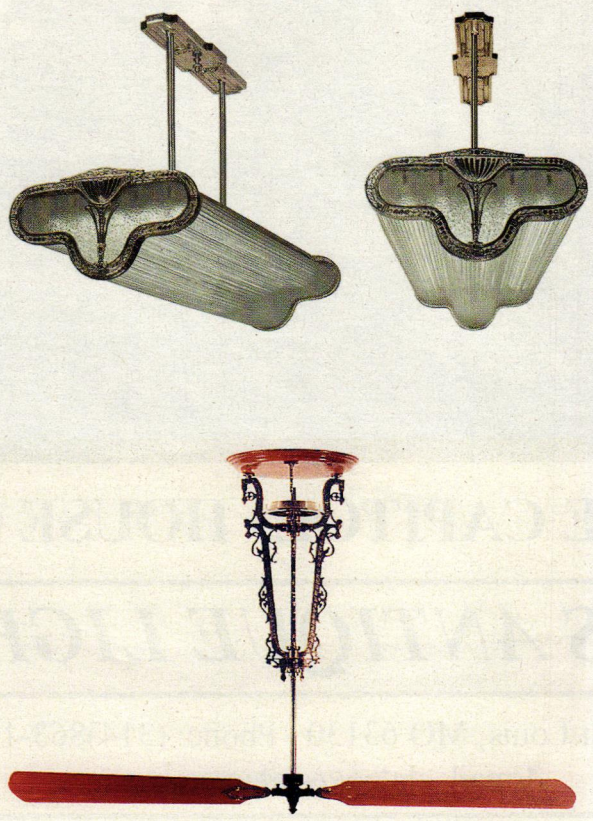
Historical Arts & Casting replicated the original chandeliers of the St. George Tabernacle in St. George, UT. *Click on No. 1210*



St. Louis Antique Lighting supplied this pendant lantern, model CD-7270, for Jesse Hall at the Univeristy of Missouri. *Click on No. 6190*

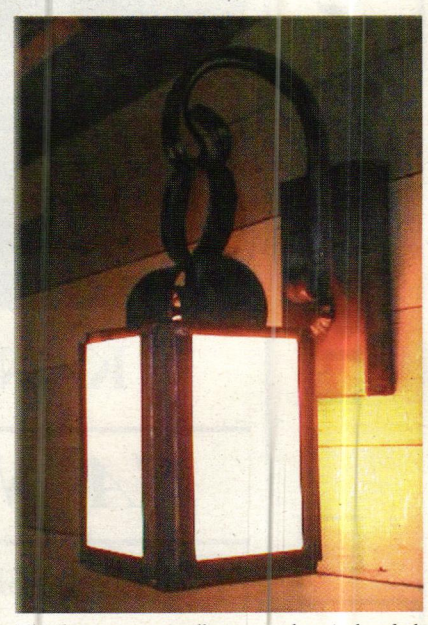


The La Scala chandelier is available from **Steven Handelman Studios** in two sizes; companion sconces and semi-flush-mount fixtures are also offered. *Click on no. 483*



The model 255-LED chandelier from **Vintage Hardware** blends energy-saving LED technology with recycled glass tubes that form the shade.

This ornate ceiling fan, the Peacock from **Woolen Mill Fan Co.**, features solid-mahogany blades. *Click on No. 316*



This low-energy wall-mounted period-styled lantern is available from **Shoptin Lighting**.



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Photograph: Spanish alabaster urn lantern with bronze frame for The Homestead Hot Springs, Virginia

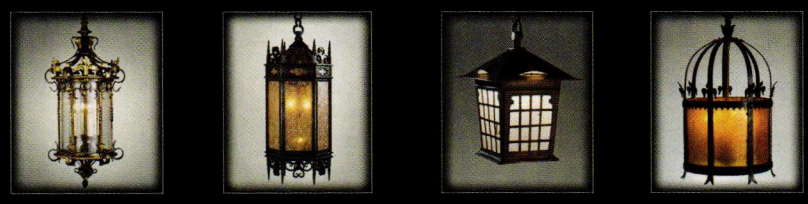
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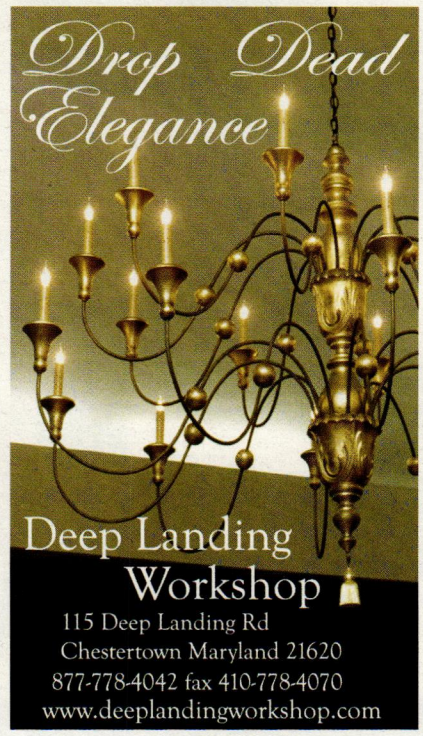


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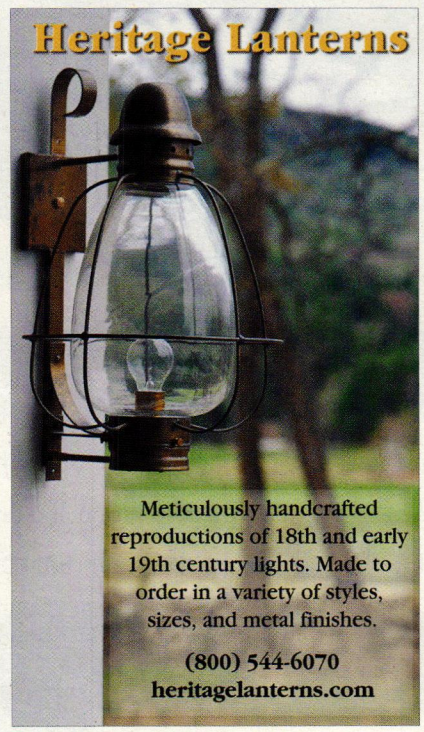
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For details on the Awards program, judging criteria and submission requirements, go to www.palladioawards.com

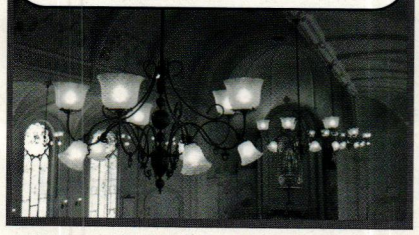
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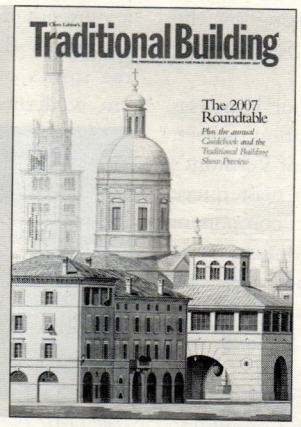
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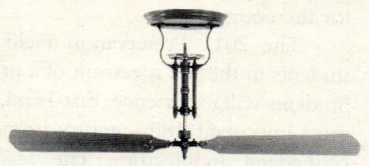
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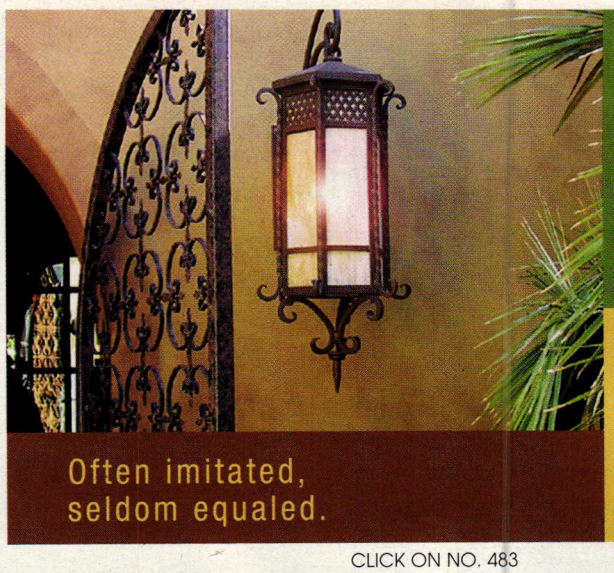




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PTN Summer Field School Finds New Home

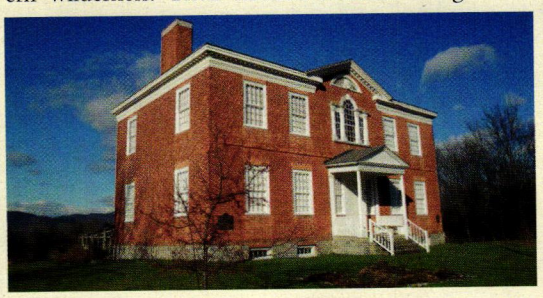
By Jamie Duggan

The Preservation Trades Network is proud to announce that it will be partnering this summer with the University of Vermont's Graduate Program in Historic Preservation to offer the 2011 Preservation Trades Field School. The three-credit, four-week program will take place June 22-July 15, 2011, at the historic DAR General John Strong Museum located in the contemporary rural agricultural community of West Addison, VT. The area is one of the earliest settled parts of Vermont, and with its picturesque setting on the shores of Lake Champlain, provides an ideal setting for the course.

The 2011 Preservation Field School immerses students in the full spectrum of a preservation project. Students will experience, first-hand, one of Vermont's most important 18th-century homes - a masterpiece of Federal architecture. The academic component will explore the museum's historical context, preservation philosophy, conservation methodology and field-based research practices. The hands-on masonry preservation activities will apply the research and methodology alongside master trades people.

Participants will assist in the restoration of exterior masonry walls by deconstructing and rebuilding select areas, while investigating and documenting materials and techniques used by Gen. Strong, a Revolutionary War hero, and his family to build their stately home over 215 years ago. The students will have an opportunity to understand how methods and materials are applied in the preservation and restoration of vital architectural historical resources. Onsite work will be supplemented by guest speakers and field trips to nearby historical attractions.

The Daughters of the American Revolution purchased the property in 1934 and turned it into a museum depicting early colonial life. Today, the Daughters' display period room collections and share the stories of a Colonial family's life in the northern wilderness. Their mission includes a high level of stewardship of the structure, as they transmit the knowledge of the history and culture of the Champlain Valley in the late-18th and early-19th centuries. In 1955, they donated 95 adjacent acres for the creation of DAR State Park.



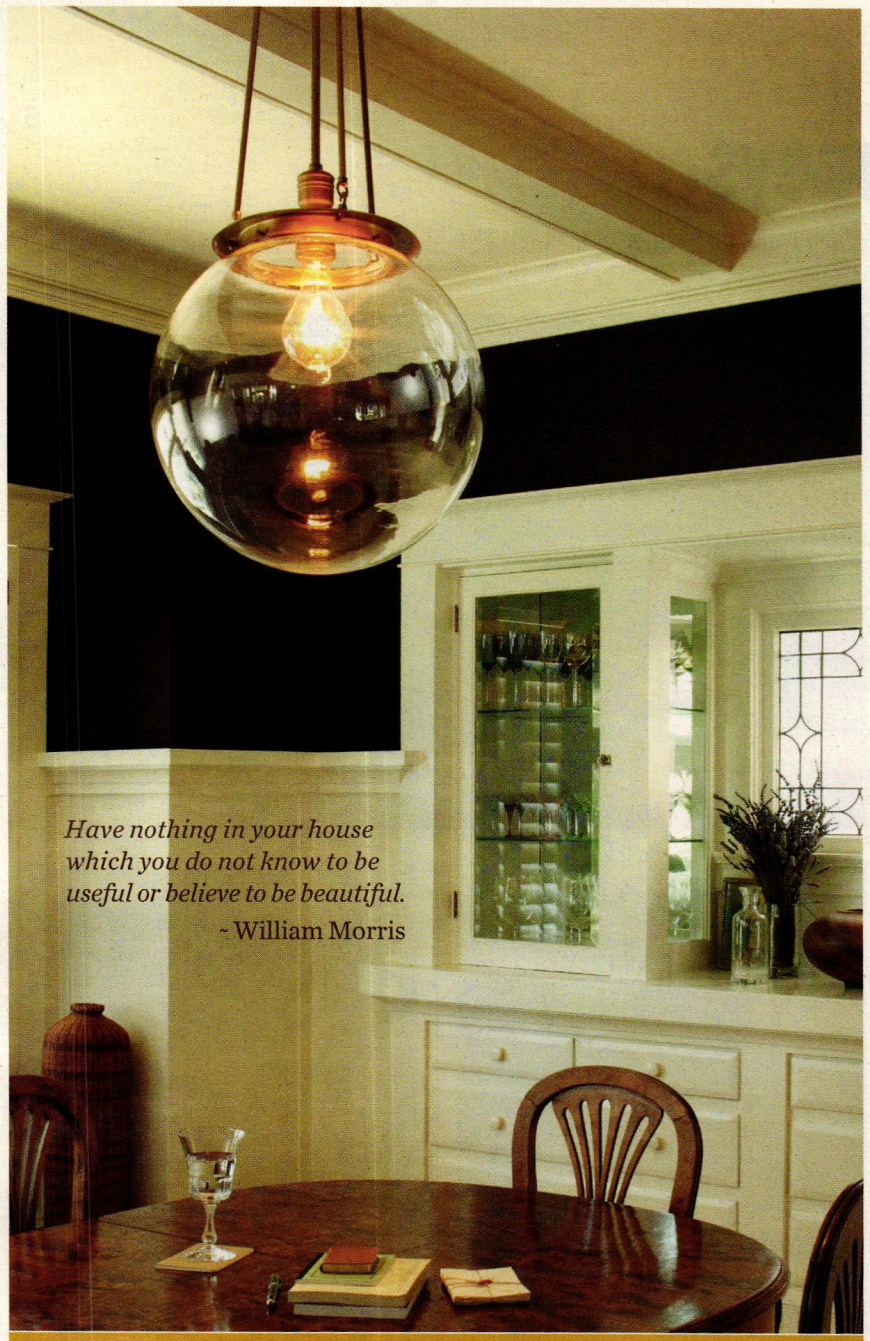
The DAR General John Strong Museum in West Addison, VT.

This program builds upon the success of PTN field schools in the past few years. In 2006 and 2007, field schools took place at Mount Lebanon Shaker Village in upstate New York. In 2008, PTN partnered with the University of Florida and the World Monuments Foundation to help restore historic structures in Holy Cross, a neighborhood located in the Ninth Ward of New Orleans. Holy Cross was severely damaged by hurricane Katrina.

In 2009, PTN returned to New Orleans. This summer's field school in upstate Vermont will no doubt be a highlight of PTN's educational outreach. ◆

Jamie Duggan is PTN treasurer and lead trades instructor for the 2011 summer field school.

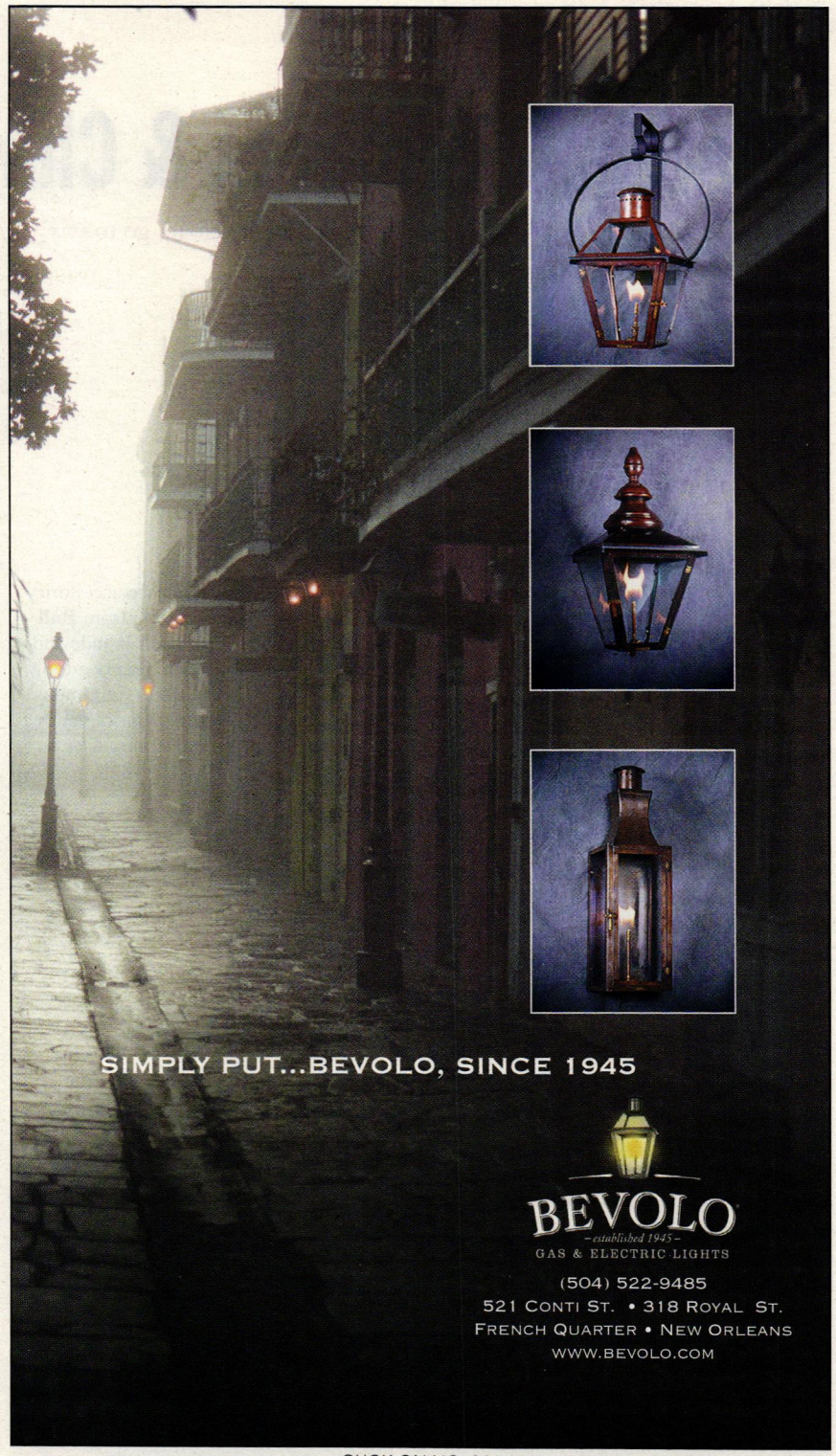
The Preservation Trades Network (PTN) is a non-profit 501(c)3 membership organization incorporated as an education, networking and outreach organization. PTN is a registered provider of AIA/CES CEUs. To see Rudy's blog, go to www.traditional-building.com.



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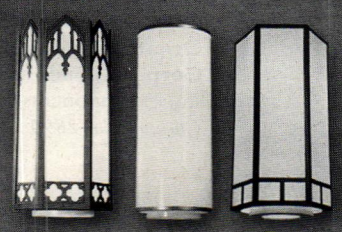
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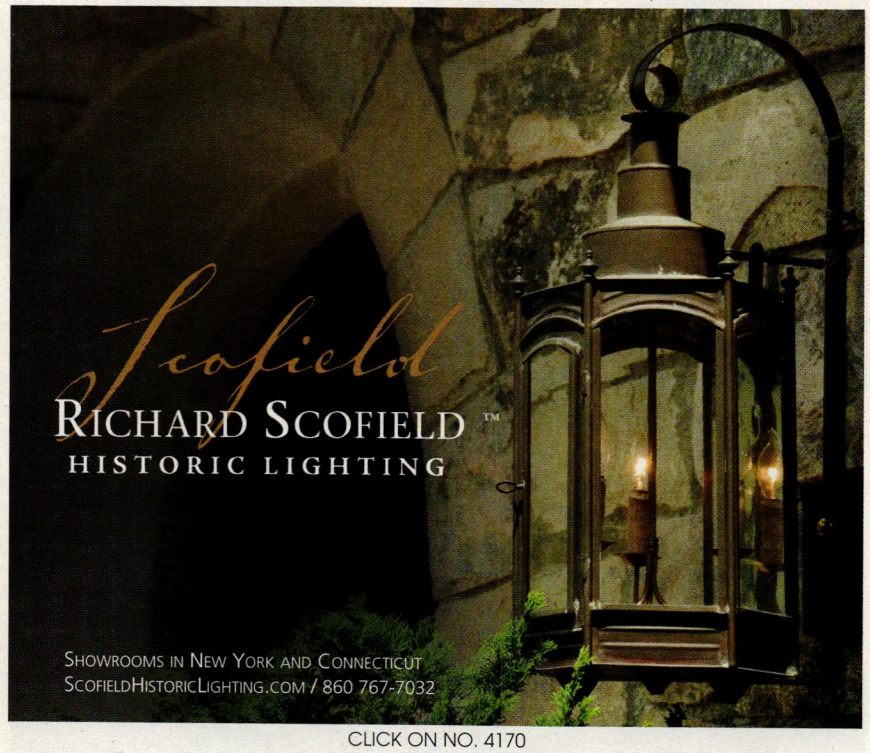


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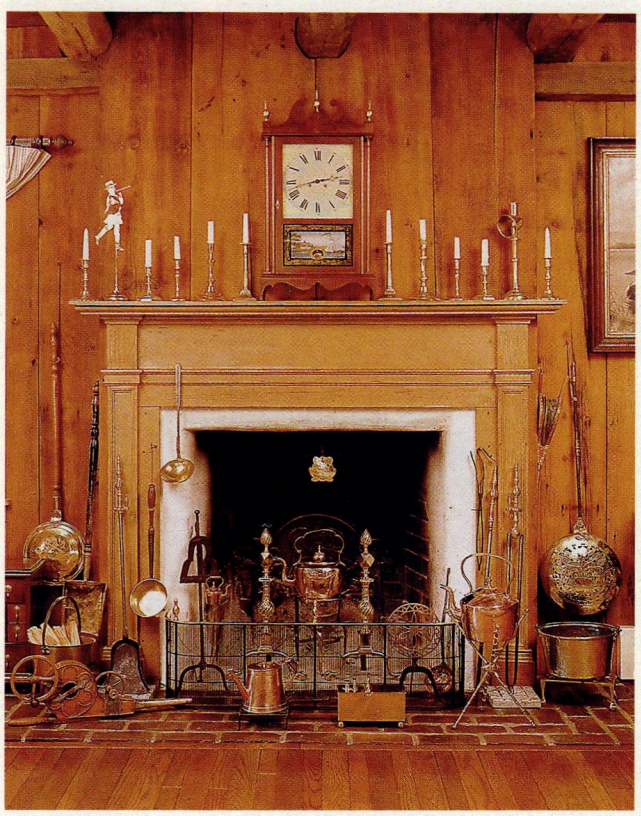
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Mantels, Fireplaces & Chimneys

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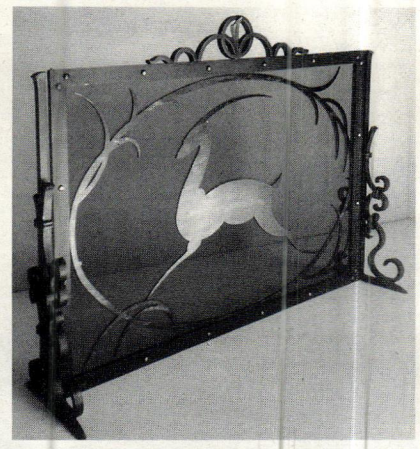
Fireplace accessories available from **Ball & Ball** include andirons, fireplace tools, spitjacks, trammels and fire-tool stands and stones. *Click on No. 2930*



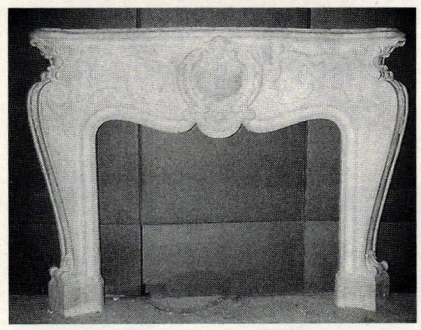
Superior Clay offers Rumford fireplaces that are designed to be cleaner, more efficient and easier to install than conventional fireboxes. *Click on No. 785*



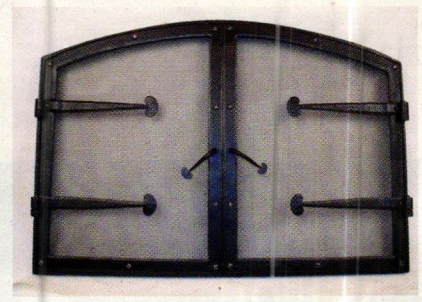
The cast-stone Tall Manor chimney piece by **Haddonstone** features a simple Gothic arch. *Click on No. 4020*



This fireplace screen from **Fine Architectural Metalsmiths** features a bronzed antelope. *Click on No. 2640*



Fischer & Jirouch's model #6116 mantel was manufactured in plaster.



Kayne & Son Custom Hardware hand forged this arched-top fireplace enclosure, which features bean-strap hinges and levers. *Call for more information.*



This custom Felstone mantel from **Felber Ornamental Plastering Corp.** was built using stock components. *Click on No. 2890*



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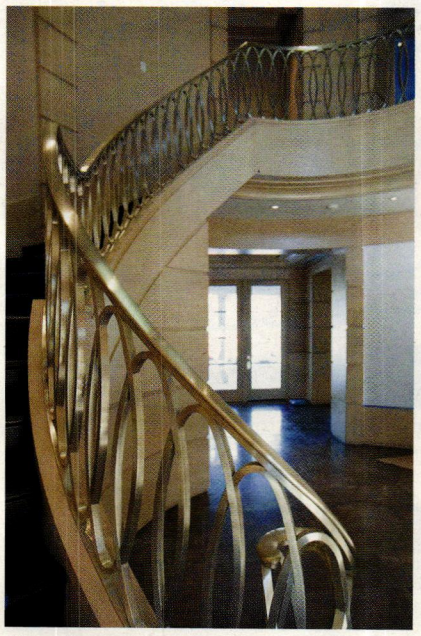
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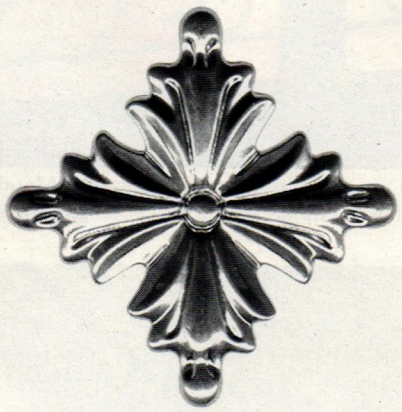
Allen Architectural Metals replicated and restored the cast-iron façade and railings for this 140,000-sq.ft. 1909 Beaux-Arts landmark building in New York City.



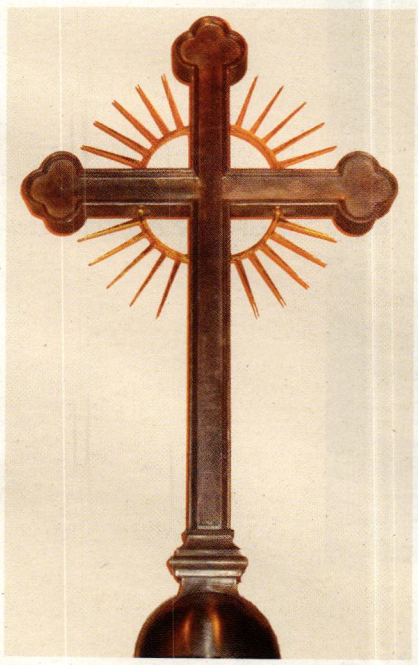
This elegant stair railing was fabricated by **DeAngelis Iron Work**. *Click on No. 1023*



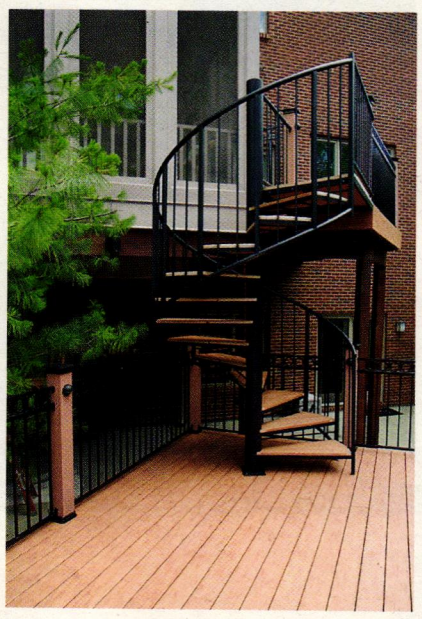
EJMcopper offers a variety of handcrafted copper decorative ornaments such as these pineapples. *Click on No. 1377*



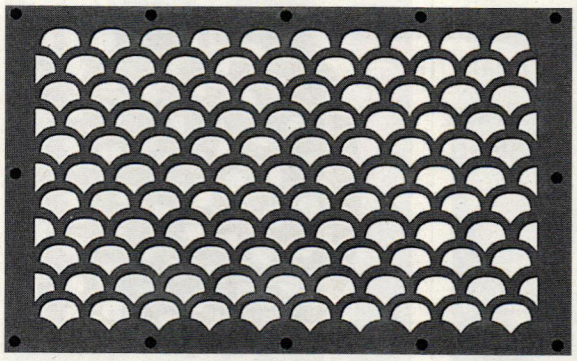
This metal rosette, model #12389, is one of **Frank Morrow**'s line of decorative metal stampings; it measures 3⅛ x 3⅛ in. *Click on No. 1220*



NIKO Contracting fabricated this lead-coated copper cross with a gilded bronze starburst for the First Presbyterian Church of Charleston, WV. *Click on No. 8300*



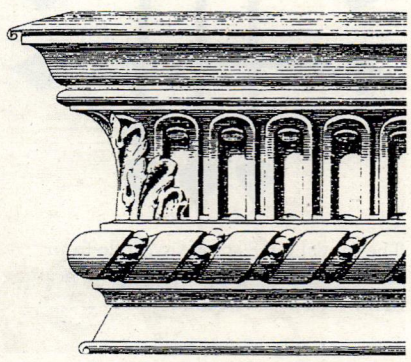
Goddard's custom spiral stairs are available in wood, steel or a combination of both; steel stairs are of welded one-piece construction. *Click on No. 4780*



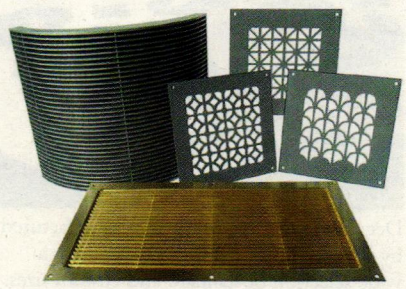
Security grilles from **Architectural Grille** are available in various thicknesses and perforation patterns, and are fastened with tamper-proof screws. *Click on No. 2220*



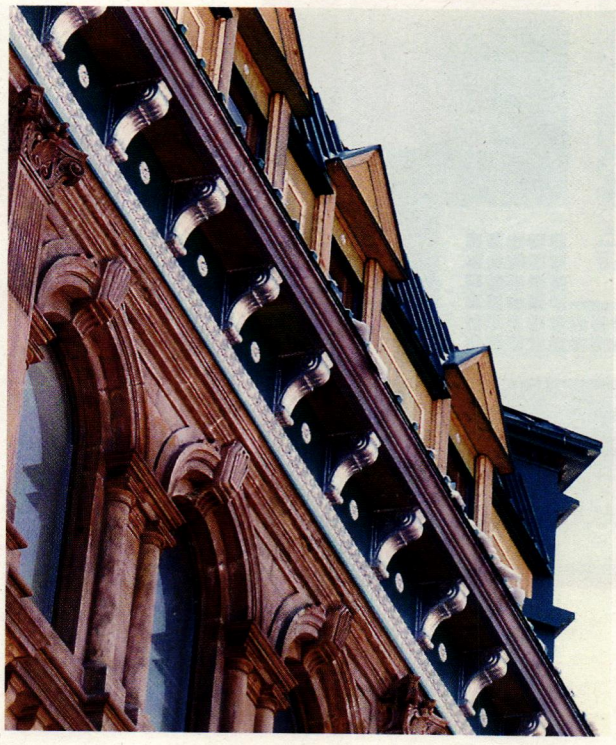
This copper ram's head, fabricated by **Heather & Little**, is part of the restoration work done on San Francisco City Hall. *Click on No. 2470*



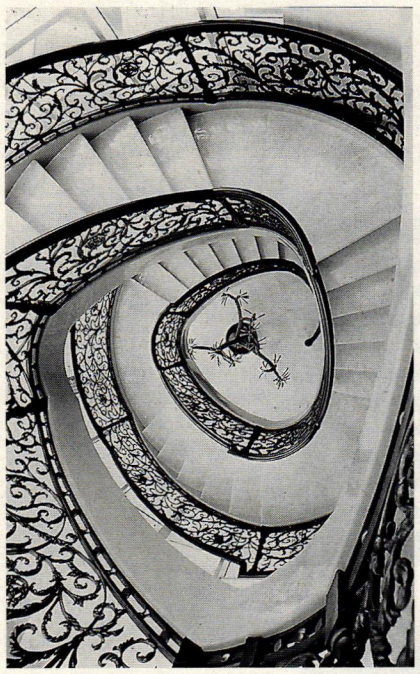
Period-style cornices are available from **Ornametals** in copper and titanium zinc. *Click on No. 5025*



Grilles, registers, baseboards and radiator covers are available from **Kees** in stamped and perforated metal in a wide variety of patterns and thicknesses. *Click on No. 1335*



This stamped sheet-metal cornice was fabricated by **W.F. Norman Corp.** *Click on No. 520*



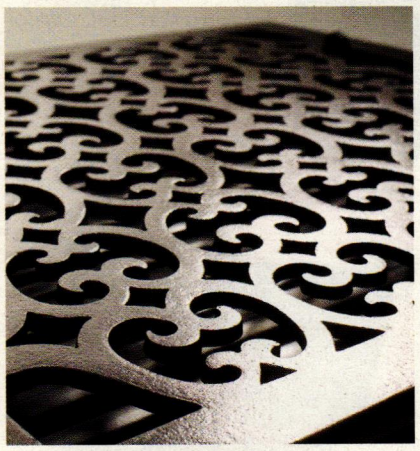
Historical Arts & Casting custom fabricated this bronze staircase for a building in Sacramento, CA. *Click on No. 1210*



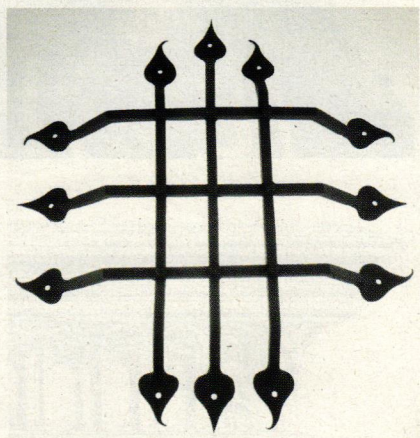
Robinson Iron cast and fabricated this new storefront façade in aluminum to match the surrounding historic neighborhood in Washington, DC. *Click on No. 3240*



Designed by Curtis and Windham Architects, this forged bronze grille was fabricated by **Wiemann Metalcraft**. *Click on No. 1223*



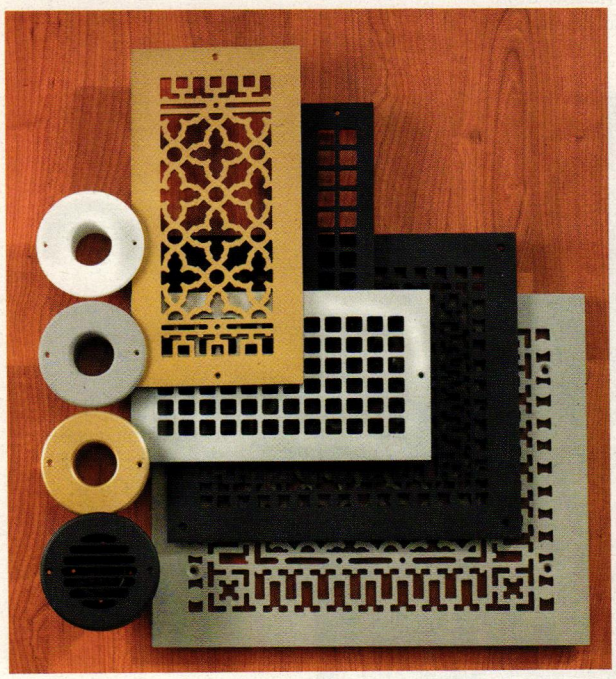
Decorative registers and vents manufactured by **Hamilton Sinkler** are available in a wide selection of standard and custom sizes.



The model ST 8 speakeasy grille from **Kayne & Son** features a weeping heart motif. *Call for more information.*



This railing by **Fine Architectural Metalsmiths** features scrolling ironwork with acanthus leaf motifs and turned-wood posts. *Click on No. 2640*

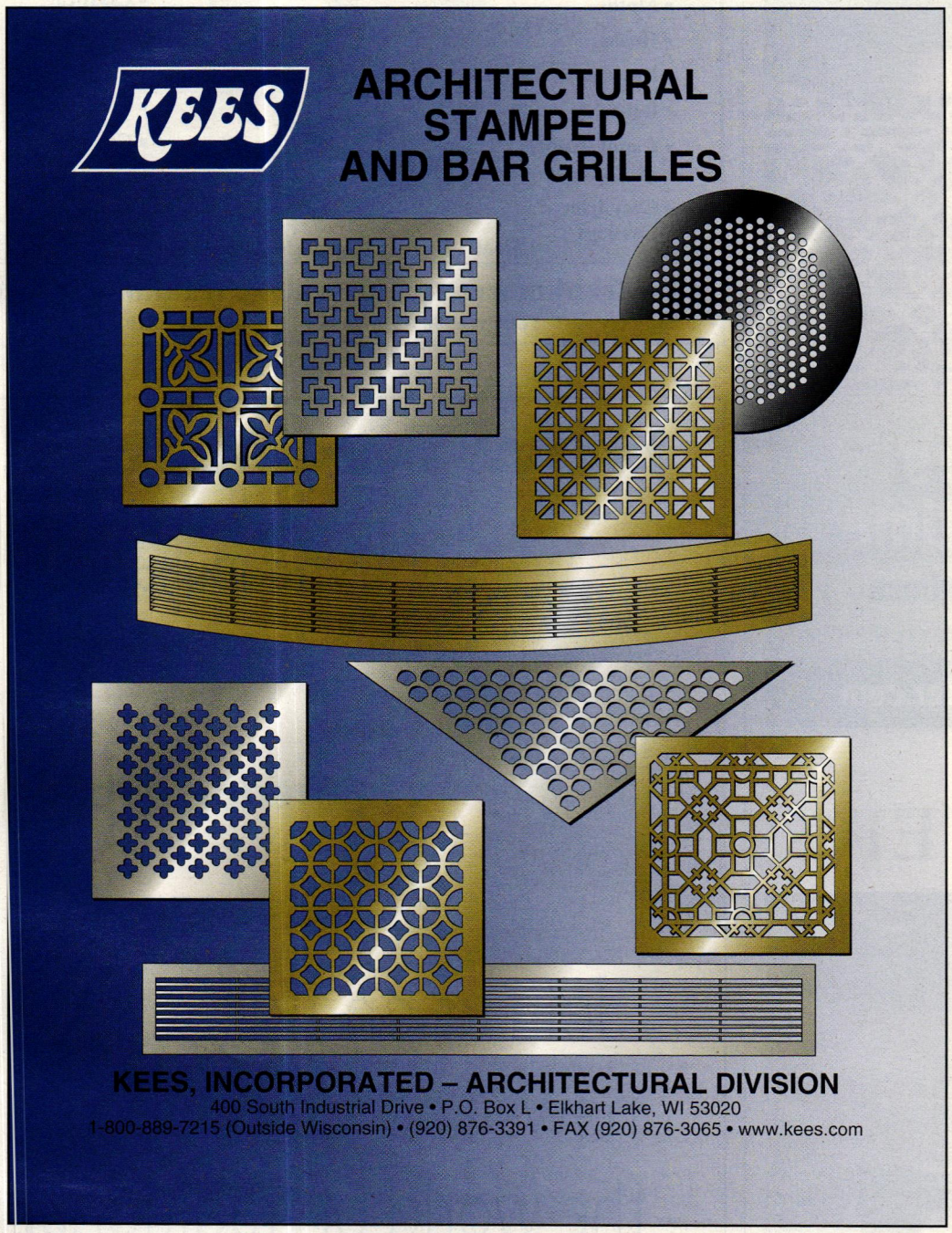


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This curved stair railing was designed and fabricated by **Schwartz's Forge & Metalworks**. *Click on No. 1218*

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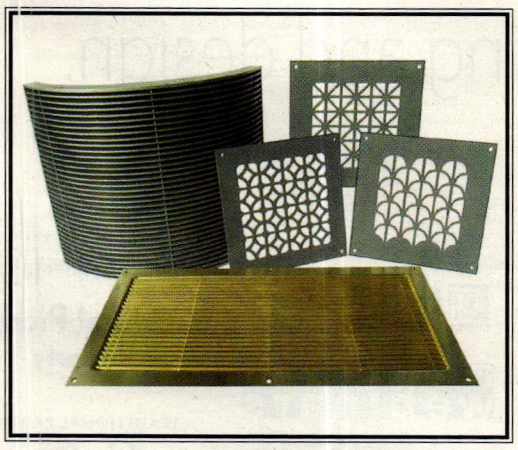
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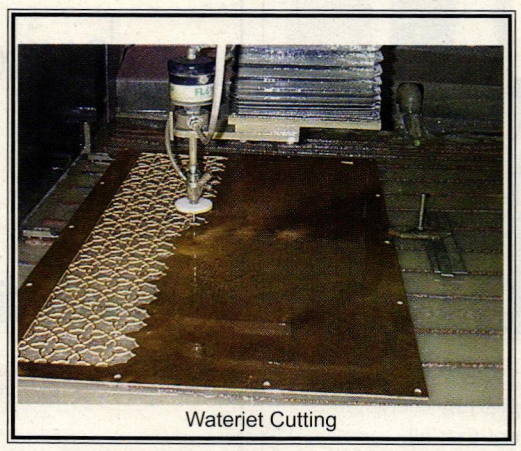
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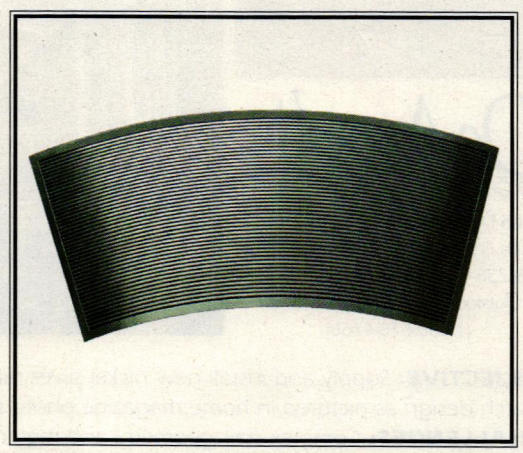
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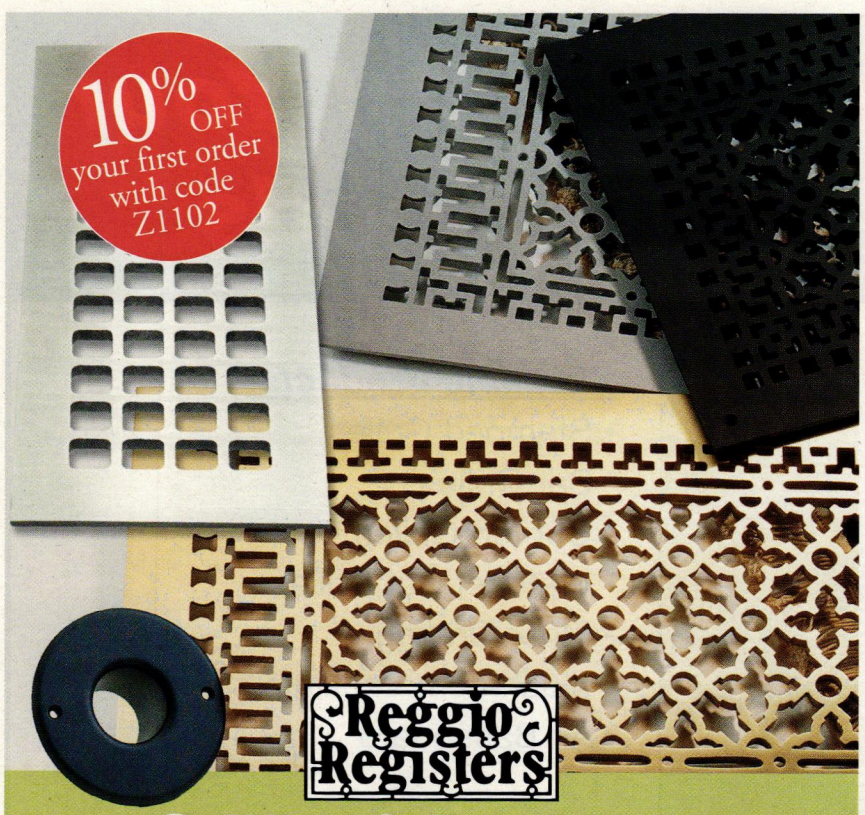


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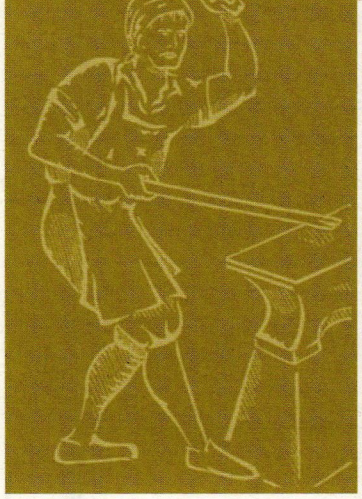
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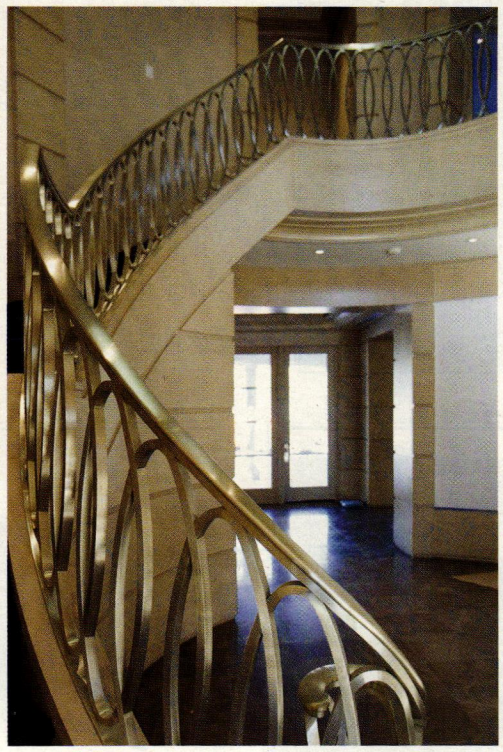
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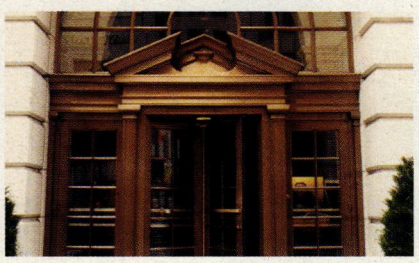
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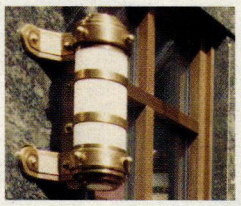




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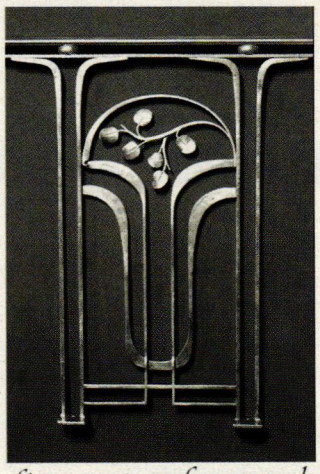
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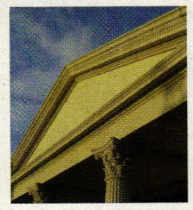
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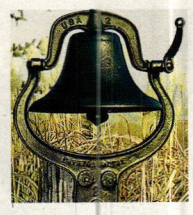
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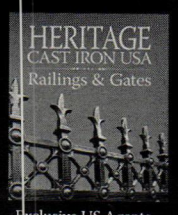
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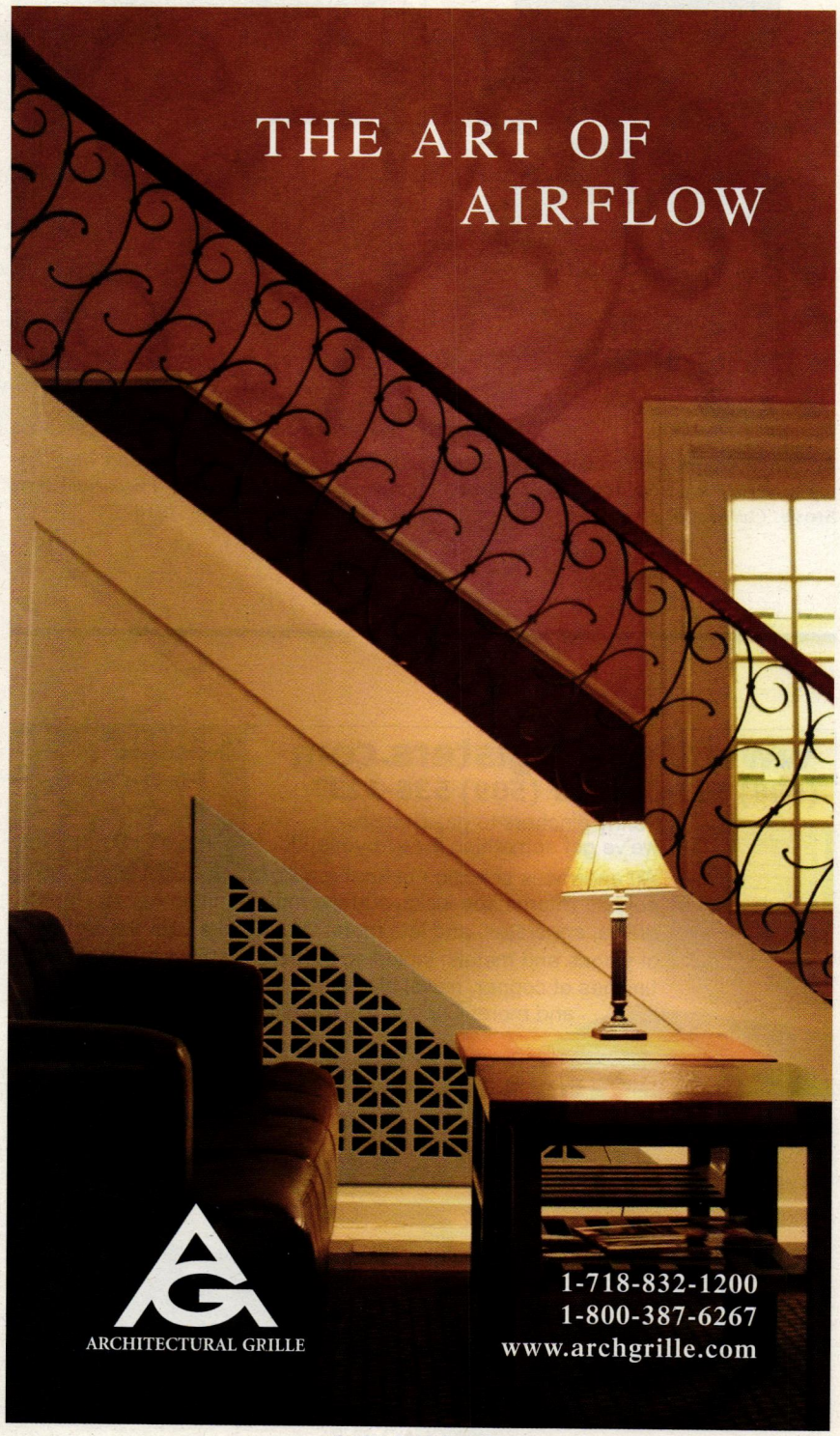
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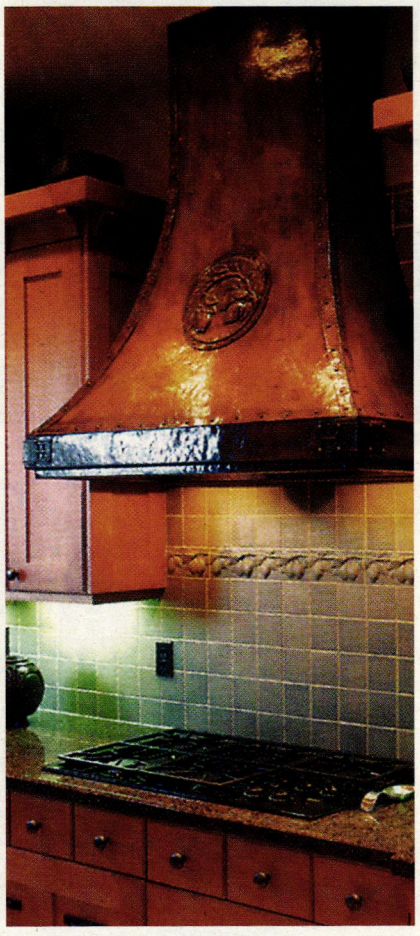
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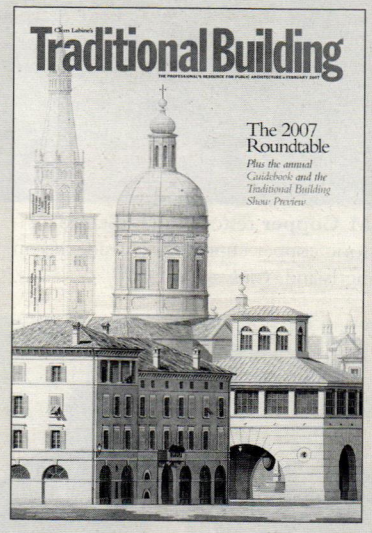
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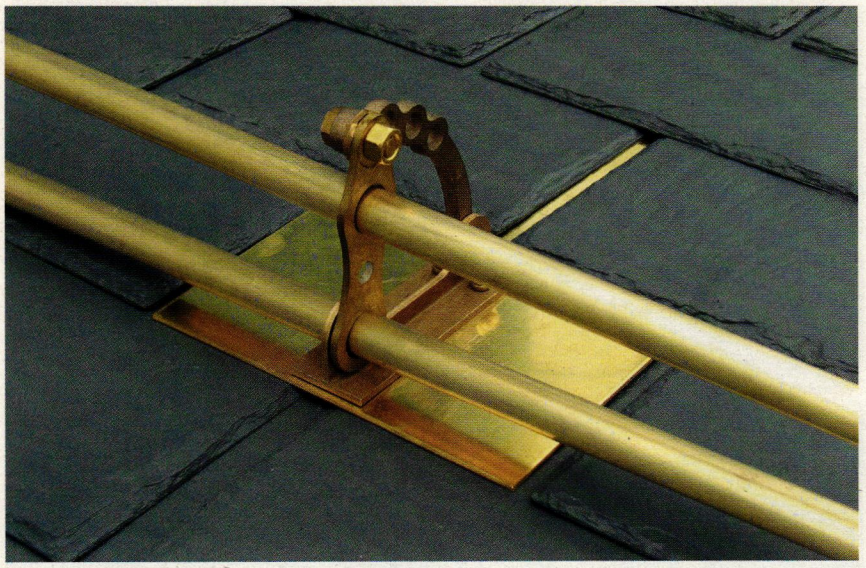
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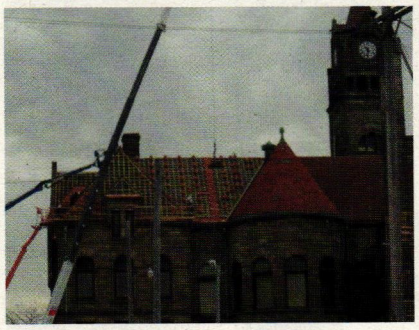
Alpine SnowGuards' model # 502 brass two-pipe snowguard is shown on a synthetic slate roof. *Click on No. 145*



Boston Valley Terra Cotta restored and replicated the roof tile for the Department of Justice Building in Washington, DC. *Click on No. 166*



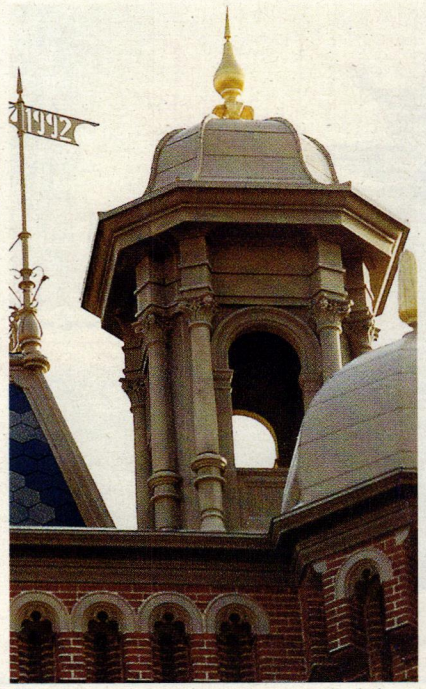
EJM Copper restored and installed an historic copper cupola for a residence on Long Island. *Click on No. 1377*



Team Fritz Clay Roof Tiles replaced the original red clay tile roofing for the historic City Hall in Bay City, MI; the tile was manufactured by Creaton AG in Germany. *Click on No. 2015*



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NIKO Contracting crafted this 37-in.-tall copper cupola, available with or without a weathervane. *Click on No. 8300*



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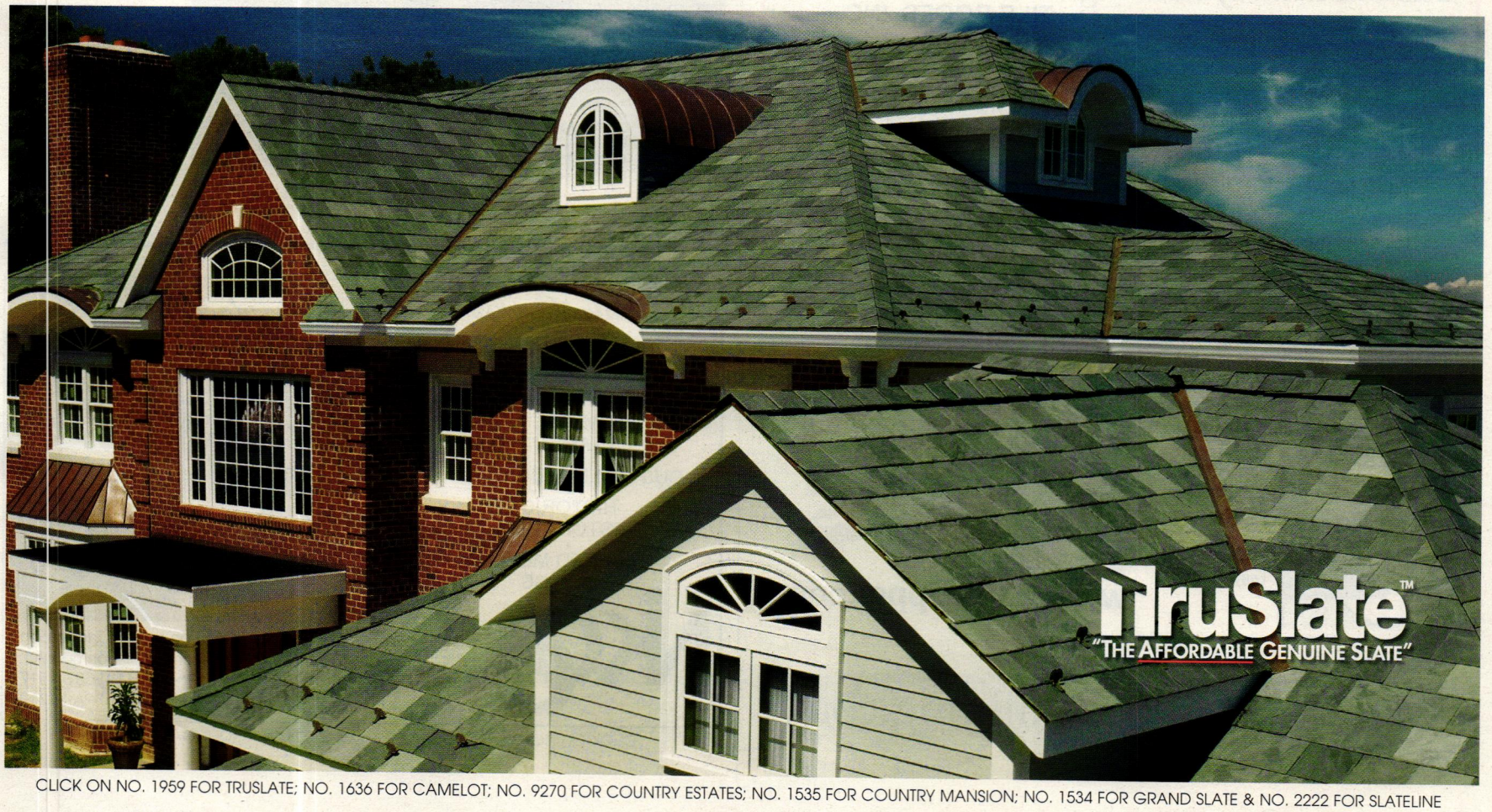
4 Accent Colors.



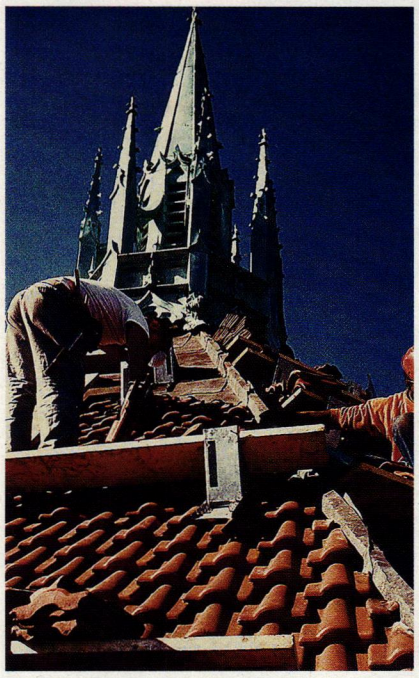
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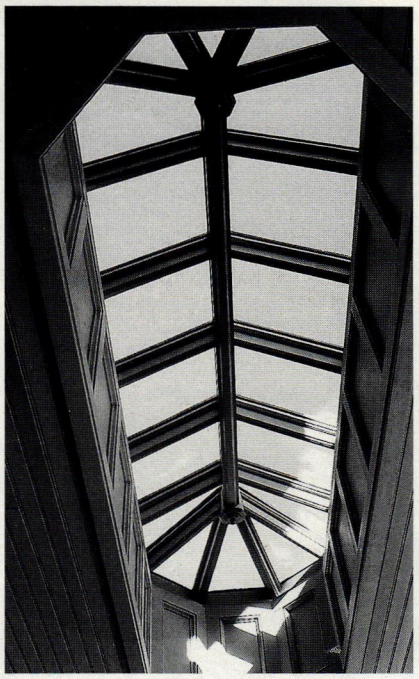
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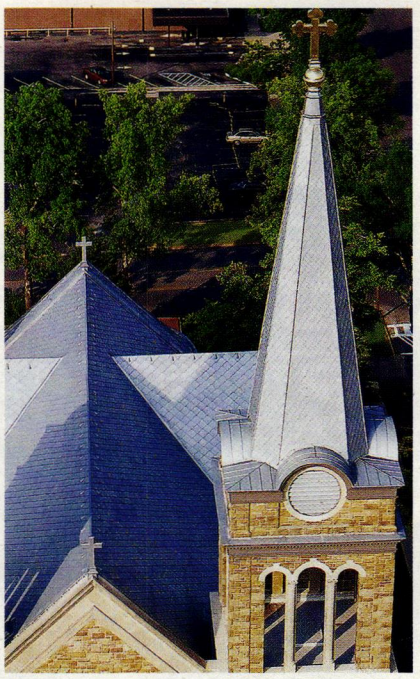
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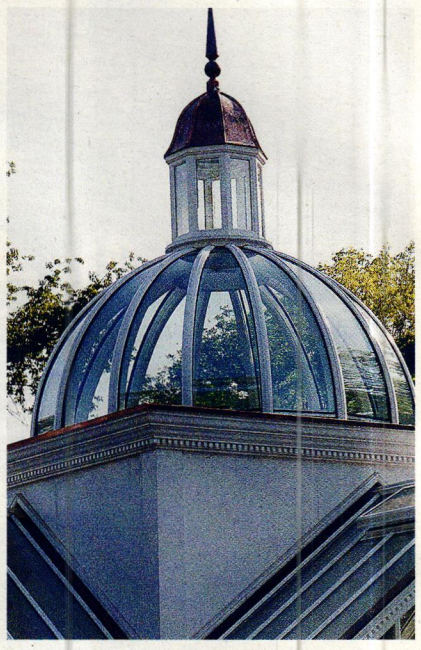
Clay roofing tile from **Ludowici** was used to re-roof this historic building. *Click on No. 2760*



This traditional roof lantern was fabricated by **Glass House**. *Click on No. 1870*



Ornametals fabricated the zinc roof on the Sacred Heart of Jesus Catholic Church in Cullman, AL. *Click on No. 5025*



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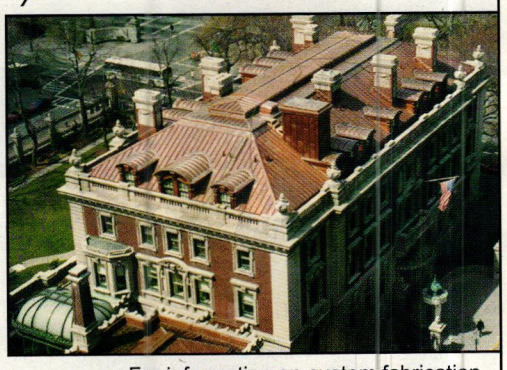
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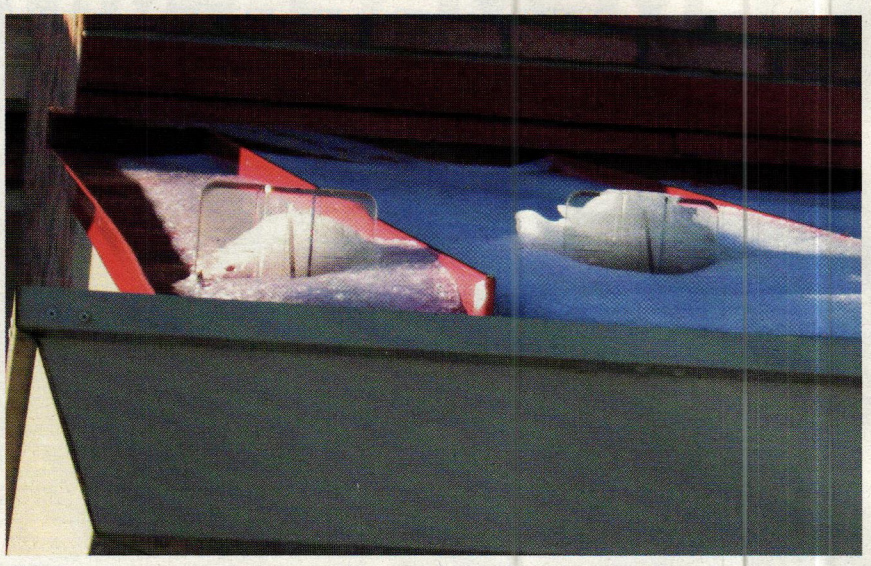
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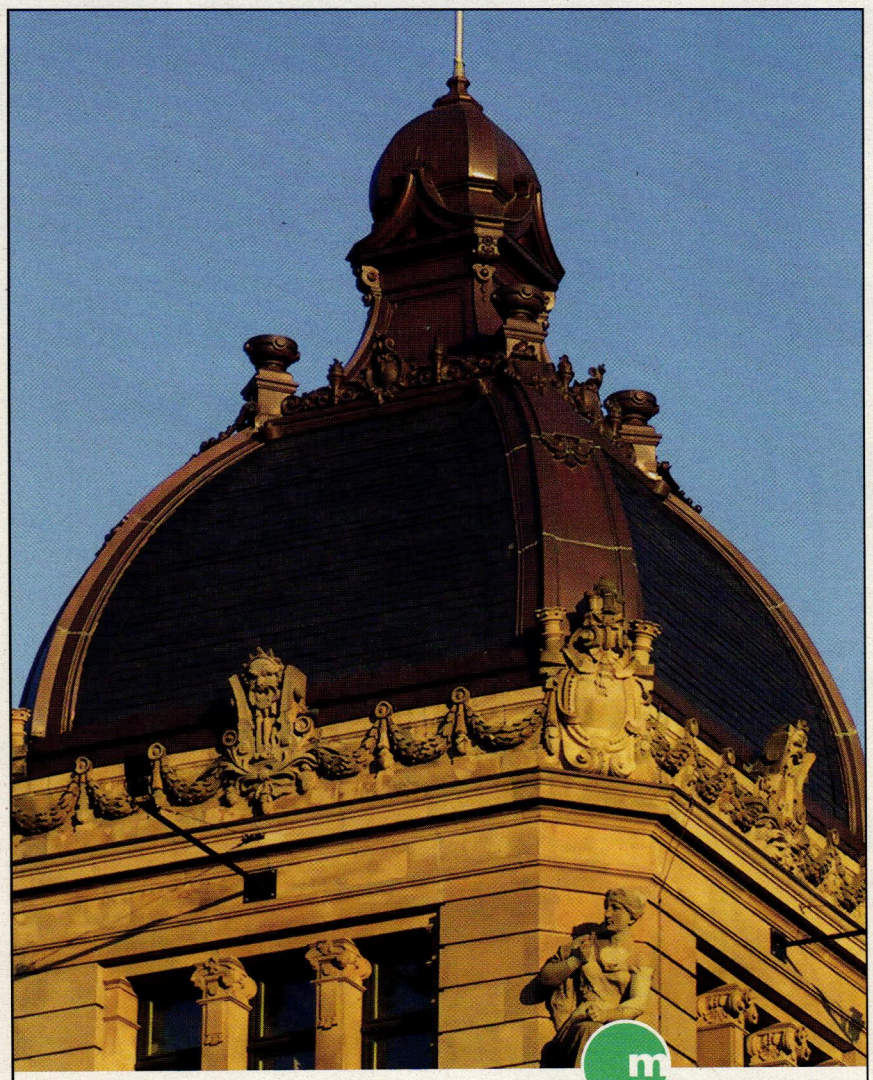
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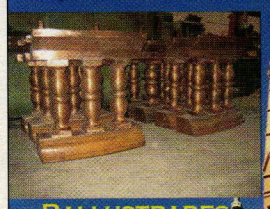
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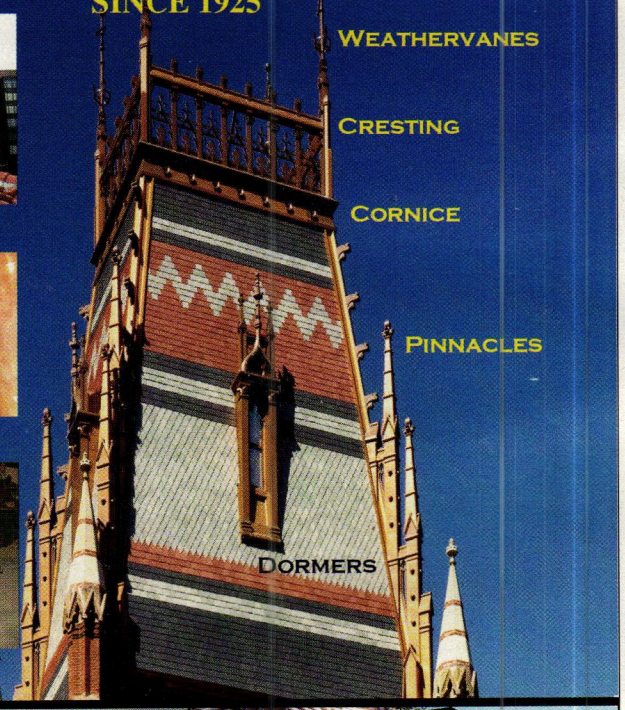
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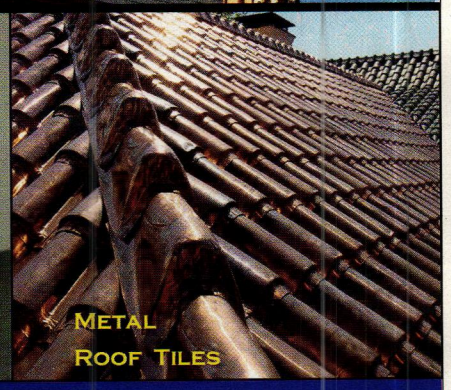

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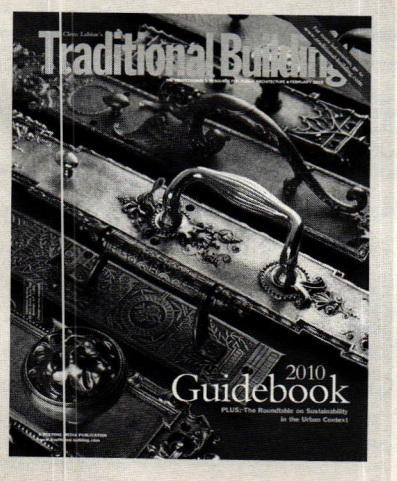
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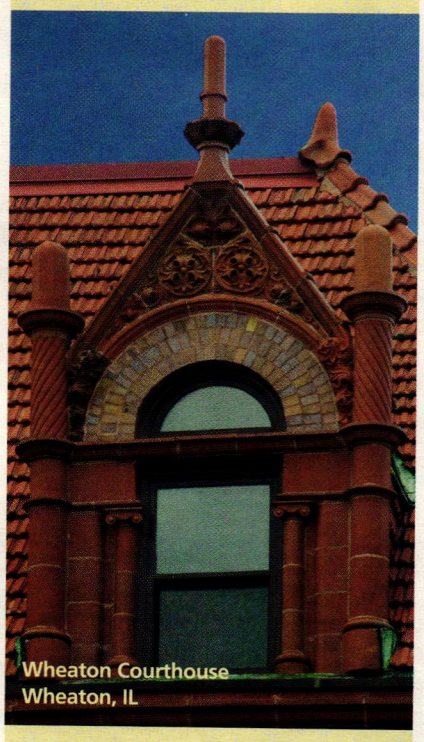
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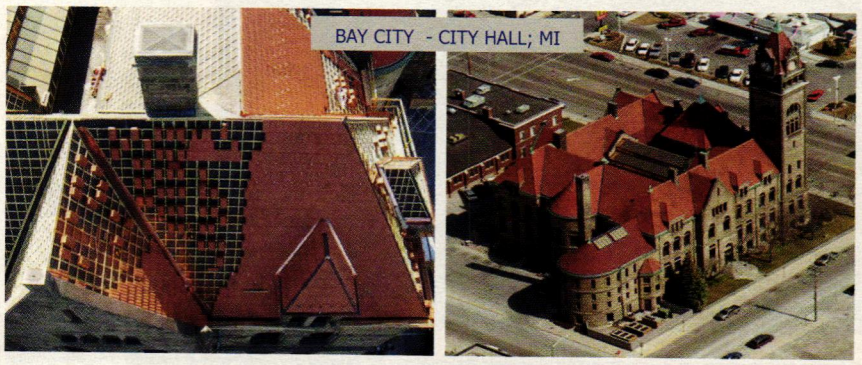


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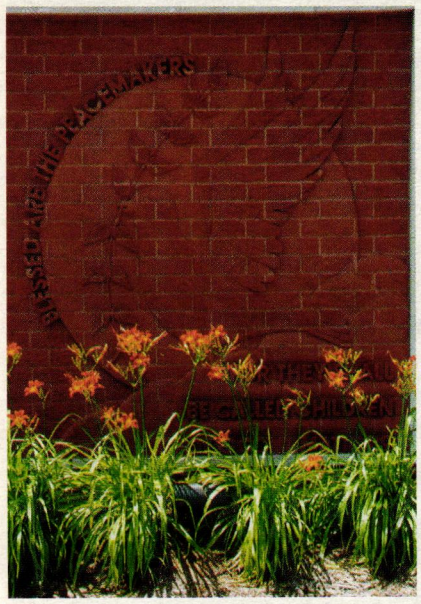
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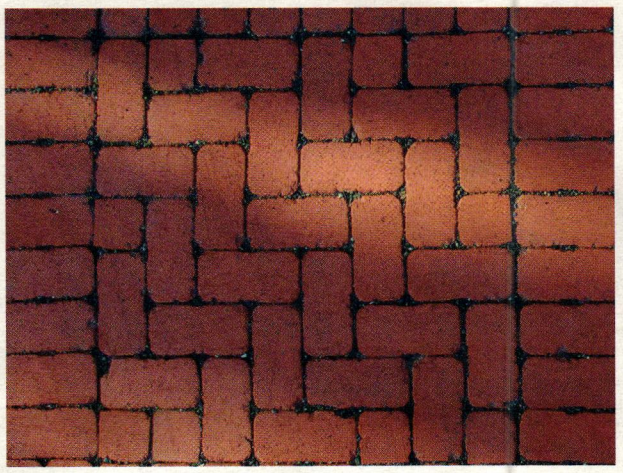
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The Belden Brick Co. designed this relief of a dove carrying an olive branch. *Click on No. 1891*



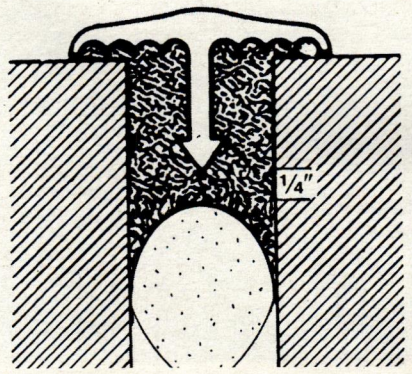
These reclaimed bricks were supplied by **Gavin Historical Bricks**. *Click on No. 8079*



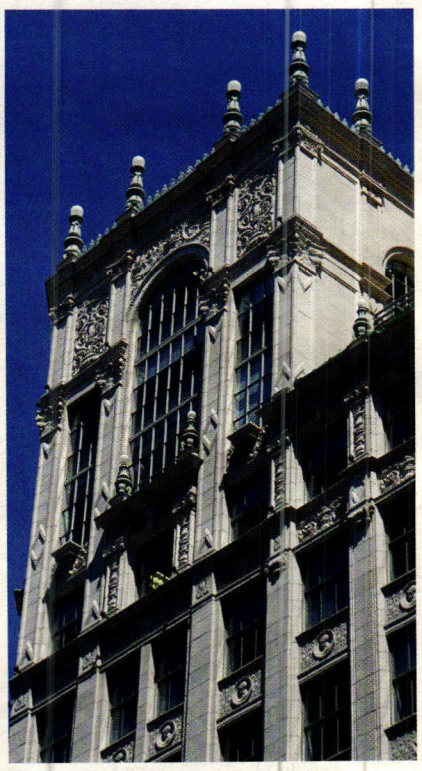
The RainPave brick pattern from **Pine Hall Brick** is made of a rumbled clay paver that allows rain water to filter down to the soil. *Click on No. 5130*



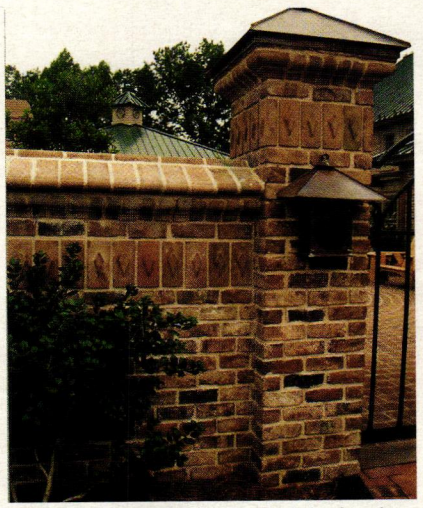
KEPCO+ restored the façade of the 90 West Building, built in 1908 and damaged during the September 11, 2001, attack in New York City. *Click on No. 1492*



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Gladding, McBean supplied the terra cotta for the restoration of the Warner Theatre in Washington, DC.



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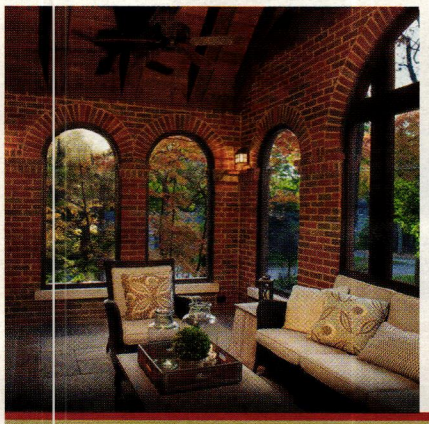


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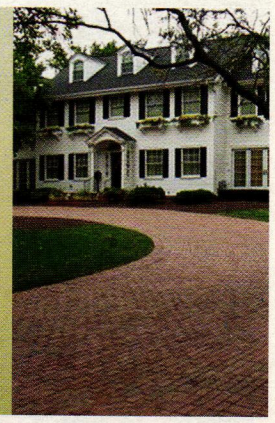
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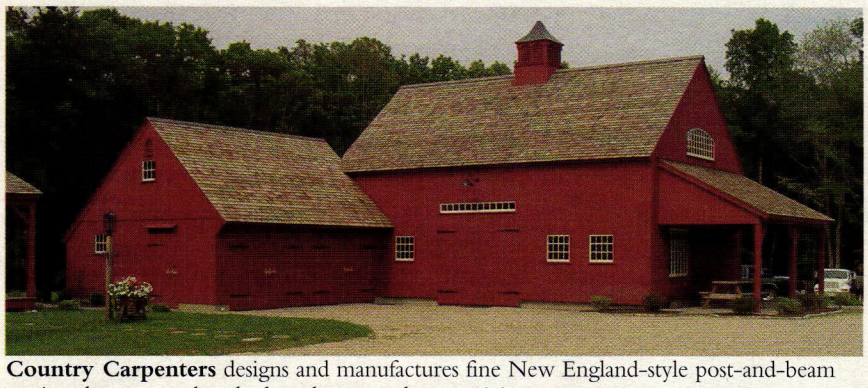
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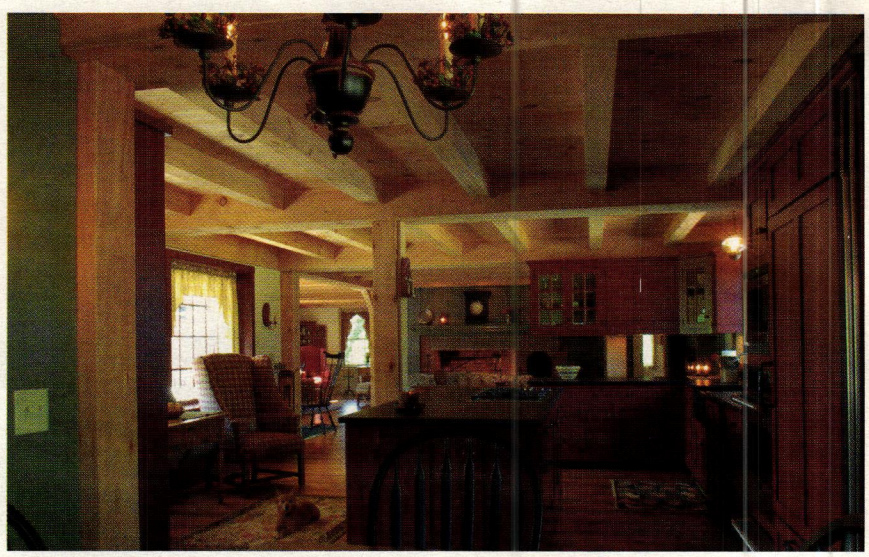
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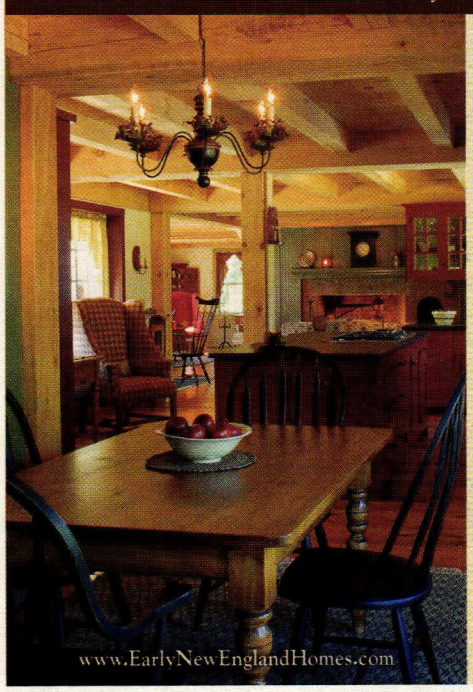


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This hand-cut detail of a timber-frame barn is available at **Wood Joiners**.

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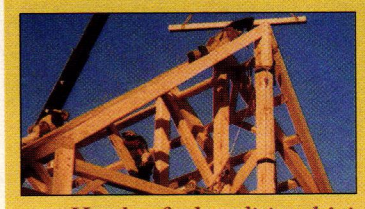
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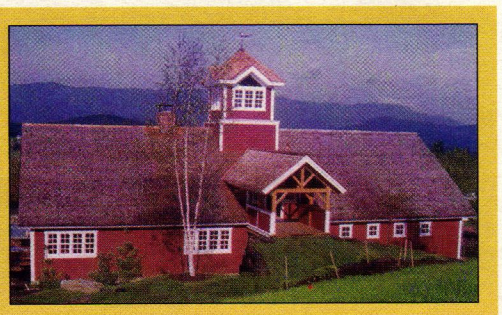
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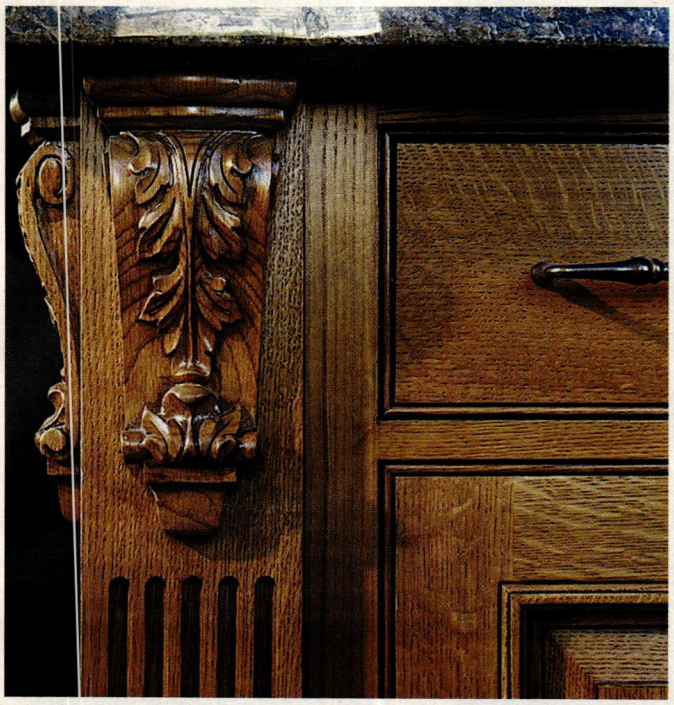
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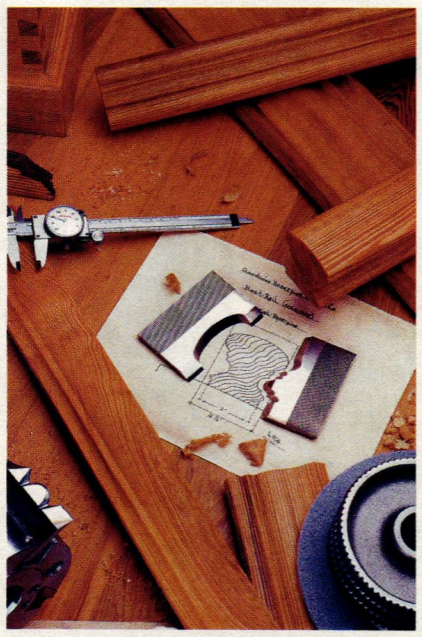
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Goodwin Heart Pine offers stair parts, such as these handrails, in antique heart pine. *Click on No. 1330*



Goddard fabricates spiral staircases in oak, pine and other specis. *Click on No. 478*



This rosette was hand carved by **Frederick Wilbur - Woodcarver**. *Click on No. 1650*



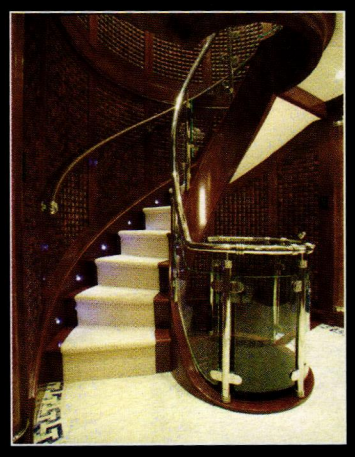
Goodwin Associates supplied the hand-carved rosettes and corbels for this domed ceiling. *Click on No. 806*



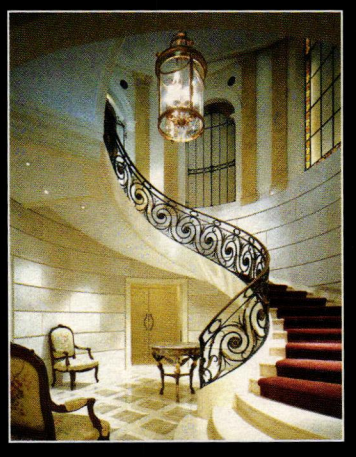
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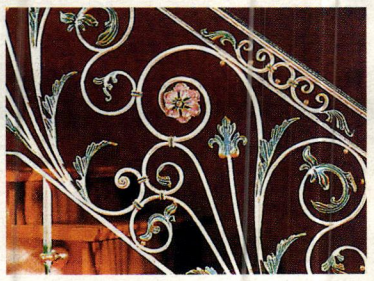
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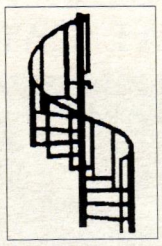
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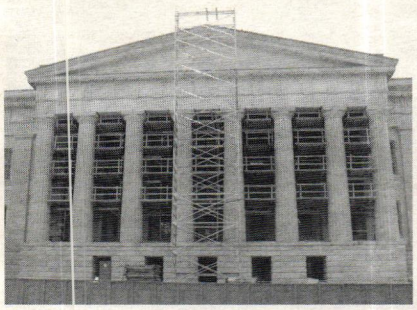


Sylvan Brandt offers antique hand-hewn beams in lengths from 6 to 40 ft. *Click on No. 3950*

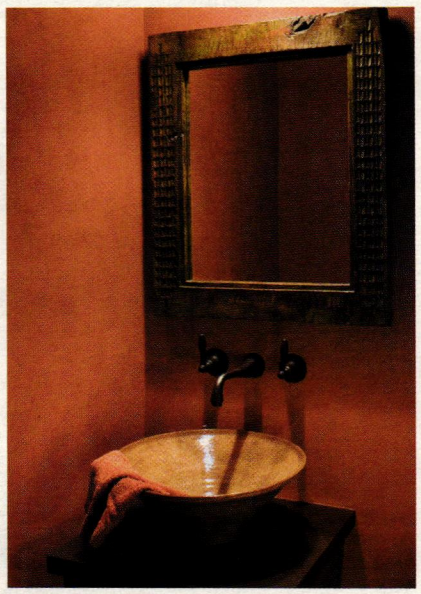


Gavin Historical Bricks reclaimed bricks from St. Patrick's Catholic Church in Iowa City, which had been destroyed by a tornado, for use in the new St. Patrick's chapel. *Click on No. 8079*

FINISHES, PAINTS & SEALANTS



Peel Away 1 from **Dumond Chemicals** was used in conjunction with the CO2 Clean Blast process to remove lead-based paint from 15,000 sq.ft. of interior cast-iron window frames during the five-year, $200-million renovation of the Greek Revival National Portrait Gallery in Washington, DC.



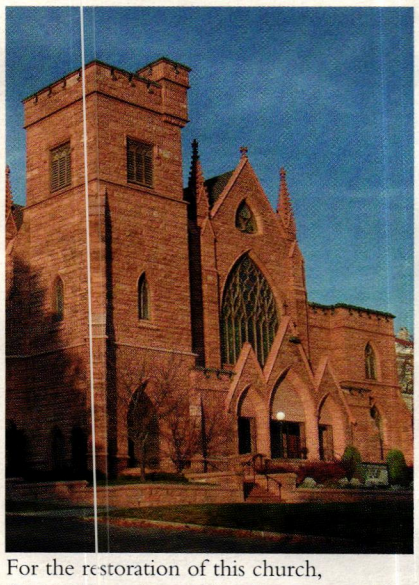
American Clay Enterprises' earth plaster finish for walls and ceilings comes in a variety of styles and colors; it can contribute up to 7 LEED points.



ArmaKleen Co. used Armex, a baking soda-based media, to clean the Boydel Building in Detroit, MI.



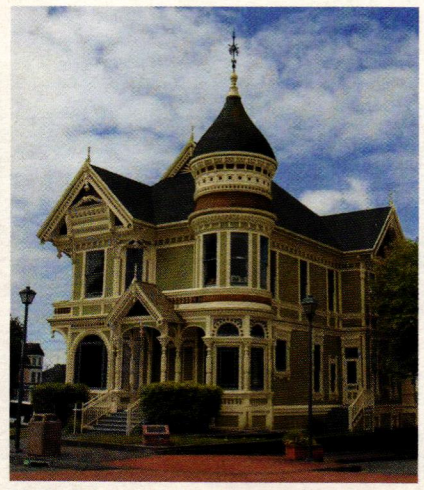
Low-toxic polymerized tung-oil finishes from **Sutherland Welles** create a lasting patina on new wood.



For the restoration of this church, **TransMineral** used historic mortars with its St. Astier natural hydraulic lime.



Old Fashioned Milk Paint's product, a natural, petrochemical-free paint, was used on this reproduction Taunton chest, which was hand painted by Anne Thibeau. *Click on No. 5880*



Kelly-Moore Paint Co. supplied the paint for this Victorian building.

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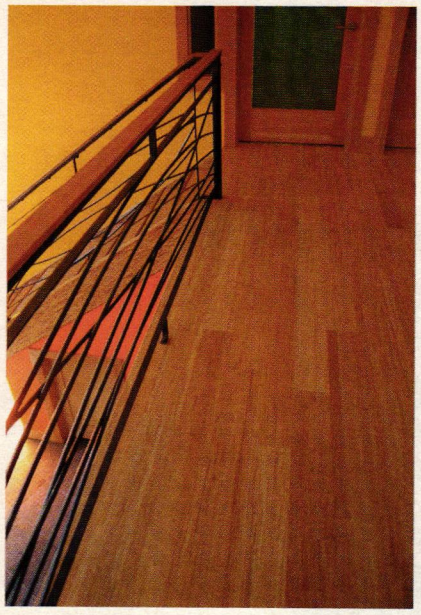
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FLOORING



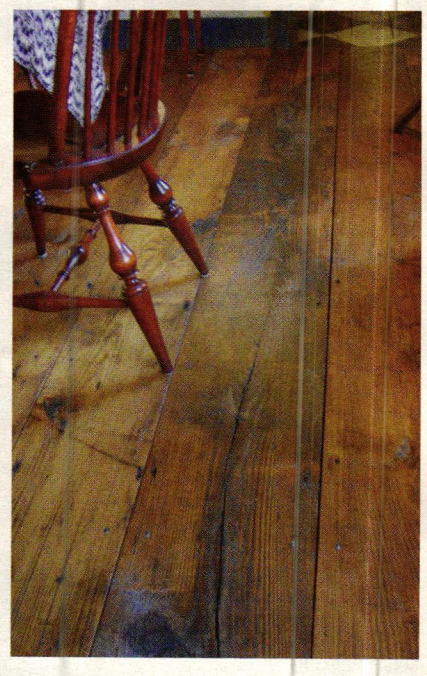
Bear Creek Lumber provided the bamboo flooring for this hallway.



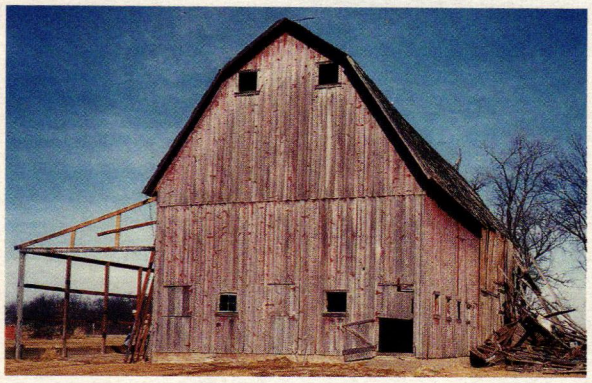
Capri Corp offers a wide selection of cork and recycled rubber floor tile.



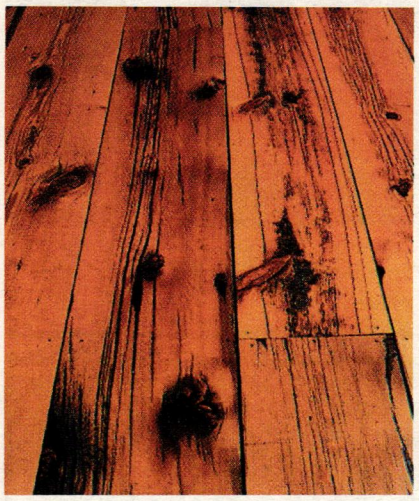
Antique & Vintage Woods of America specializes in salvaged and reclaimed building materials including flooring.



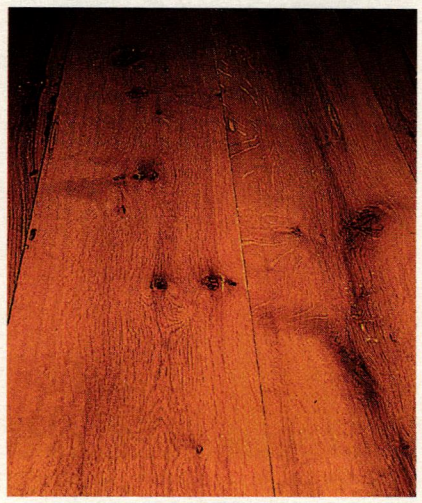
Reclaimed, hand-planed antique chestnut flooring supplied by **Old Wood Workshop** is available in widths from 9 to 14 in.



Carlson's Barnwood Co. reclaims barn wood from Civil War-era barns for reuse as flooring, siding and barn beams. *Click on no. 2744*



Conklin's Authentic Barnwood supplied this skimmed pine and hemlock flooring, which is made from reclaimed wood.



Resawn oak flooring from **Sylvan Brandt** is available in 3- to 11-in. widths. *Click on No. 3950*



Longleaf Lumber salvages old-growth lumber and beams from historic buildings to create new flooring.



This reclaimed antique floor was supplied by **Chestnut Specialists**. *Call for more information.*

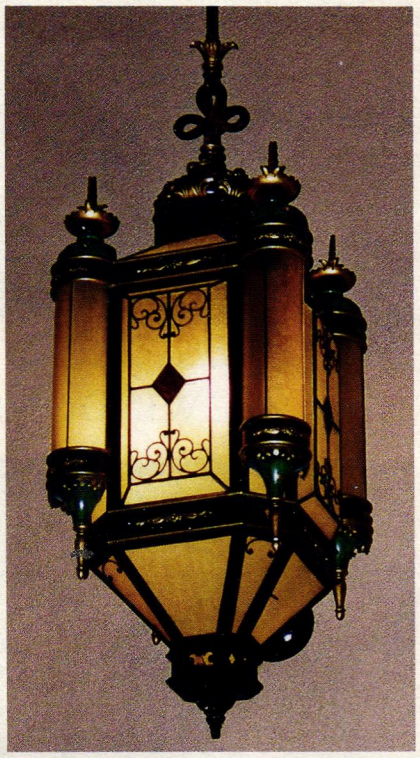


This antique river-recovered Heart Pine floor with a Wild Black Cherry border and a medallion was re-created from an 1881 map of Florida's forests by **Goodwin Heart Pine**. *Click on No. 1330*

LIGHTING & ELECTRICAL



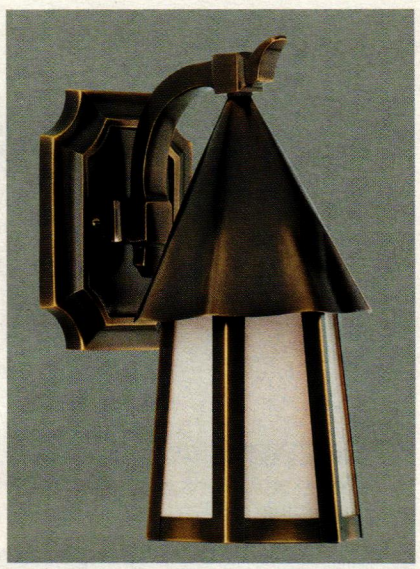
The Providence is an energy-efficient outdoor luminaire from **Architectural Area Lighting**.



St. Louis Antique Lighting Co. restored this pendant and three others for the Frauenthal Theater in Muskegon, MI. *Click on No. 6190*



The Mission Ridge flush-mount fixture is one of more than 350 styles of lighting offered by **Steven Handelman Studios**. *Click on No. 483*

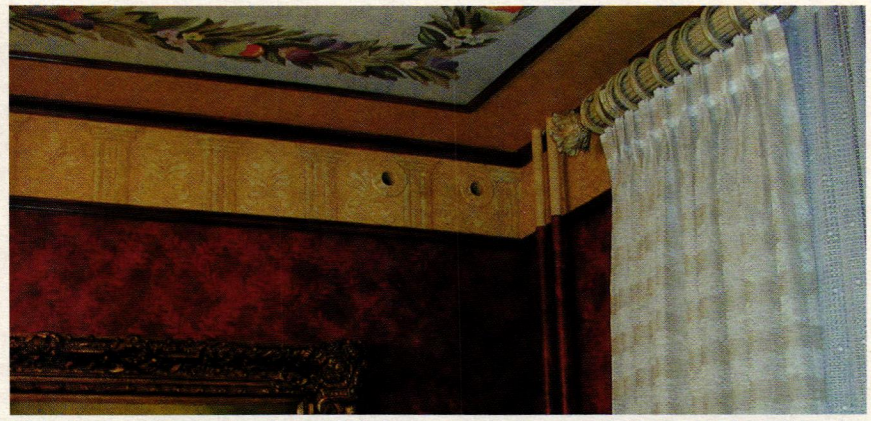


The Wilson exterior light fixture from **Rejuvenation** is based on Old English Tudor designs that were popular 1925-1935. *Click on No. 7630*



The model #W136-E14 brass electrified chandelier from **Ball & Ball Lighting** is a reproduction of an 18th-century candle-burning fixture. *Click on No. 7660*

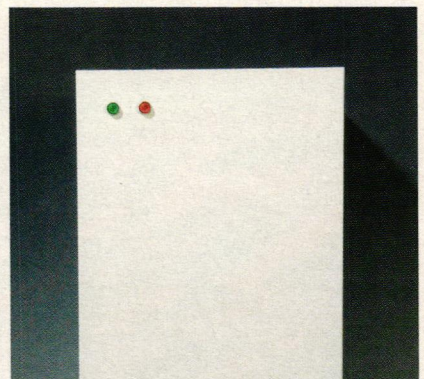
MECHANICAL SYSTEMS & PLUMBING



Unico's small-duct, high-velocity HVAC system takes less than ¼ the space of a traditional system, making it ideal for historic buildings.

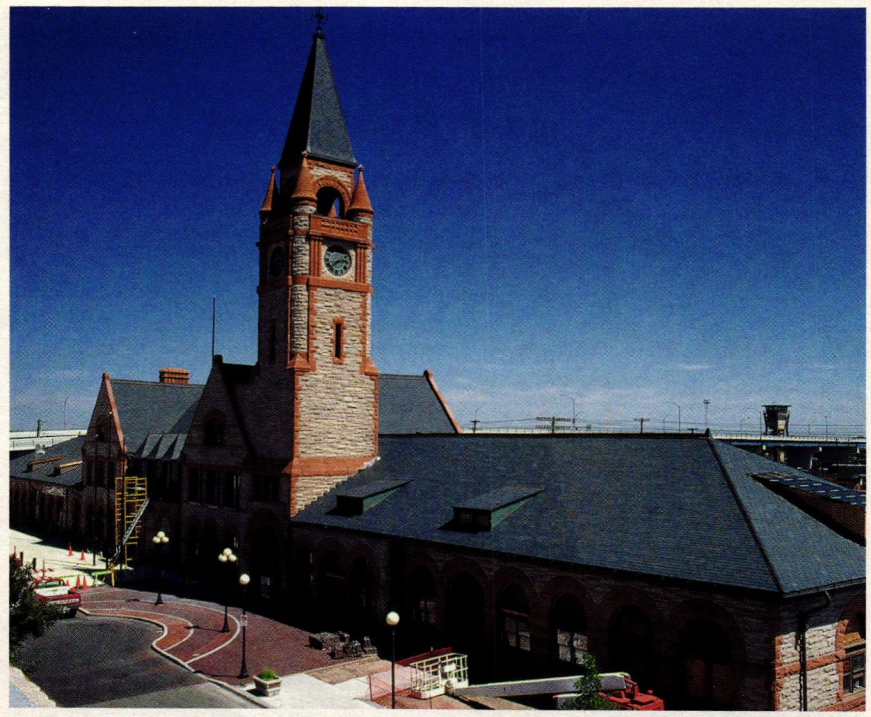


This antique cast-iron kitchen range was supplied by **Good Time Stove**. *Call for more information.*

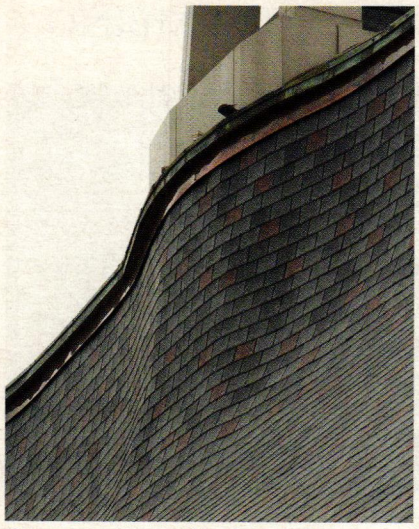


Enviro-Pak Recovery Units from **Turbotec** recycle waste heat from air conditioners, refrigeration systems and heat pumps to heat water.

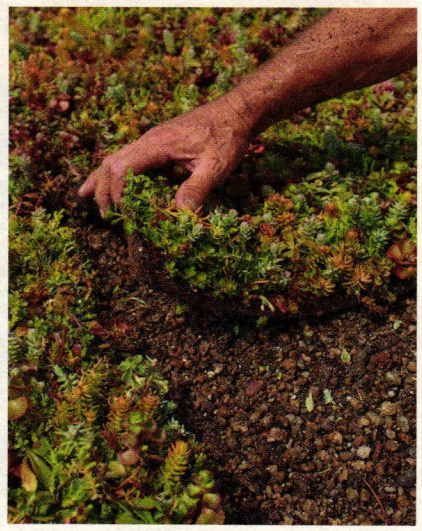
ROOFING



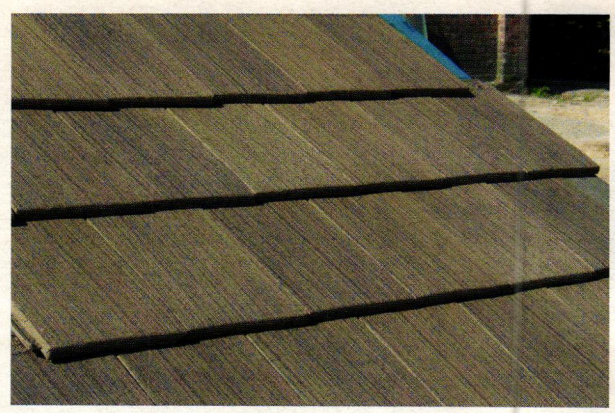
The roof on the Cheyenne, WY, Railroad Depot is made of recycled rubber and plastic tile from **EcoStar**. *Click on No. 5055*



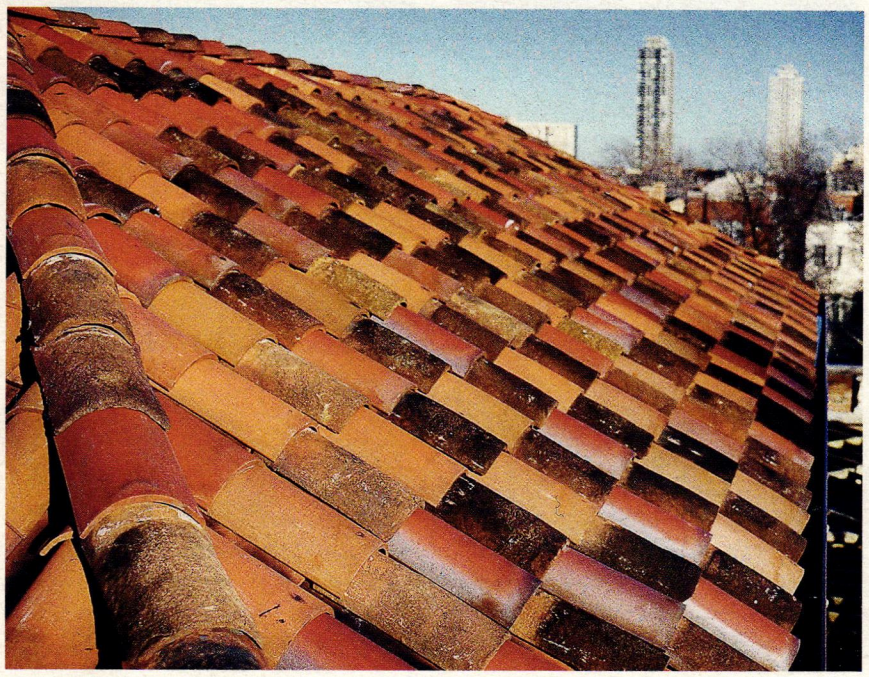
Composite slate roofing from **InSpire Roofing** was used to rejuvenate this 85-ft.-tall, 140-ft.-wide roof. *Click on No. 1932*



Firestone Building Products offers vegetative roofing.

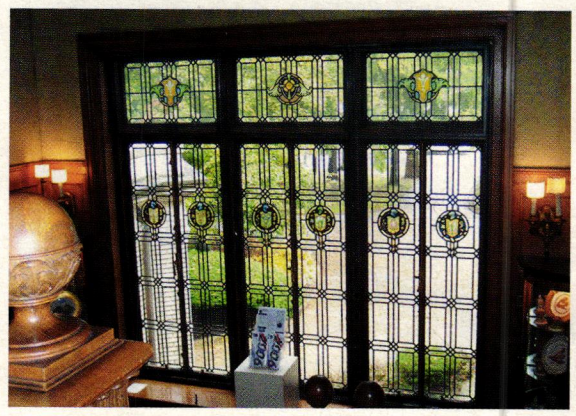


Ludowici Roof Tile's lightweight ceramic shake tile is designed to look like wood and carries a 75-year warranty. *Click on No. 2760*

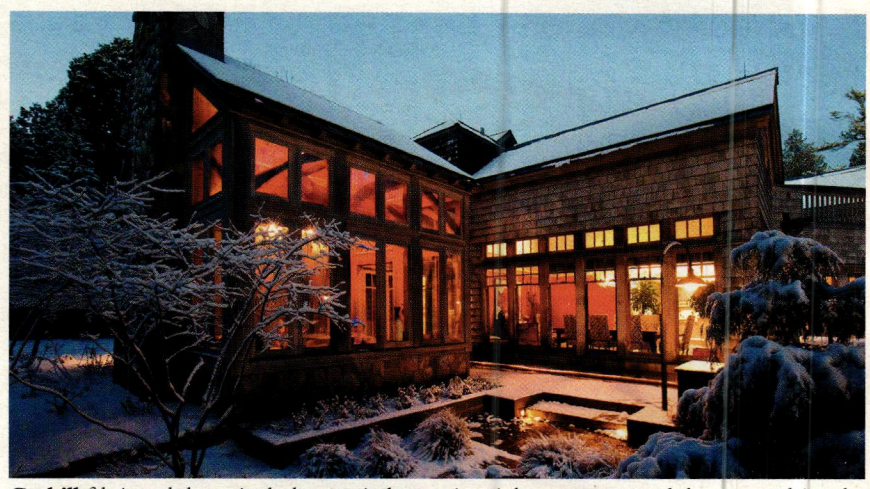


This salvaged clay Mission tile was supplied by **Tile Roofs**. *Click on No. 4570*

WINDOWS & DOORS



An interior storm window from **Climate Seal** provides insulation while protecting the appearance of this historic window. *Click on No. 1963*



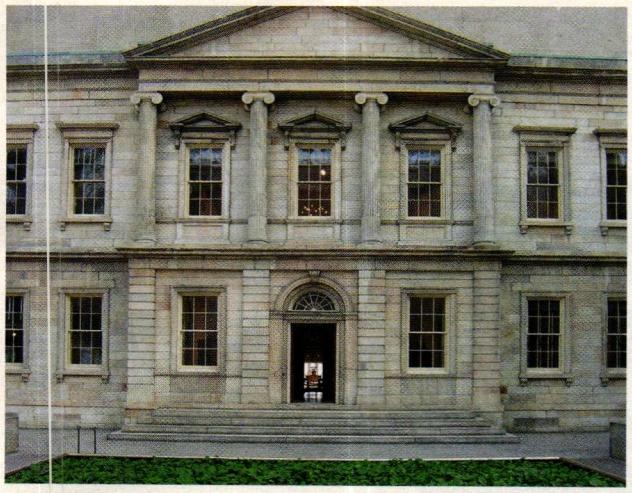
Grabill fabricated these single-hung windows using sinker cypress wood that was reclaimed from the swamps in Florida and Louisiana. *Click on No. 1910*



CLICK ON NO. 1963



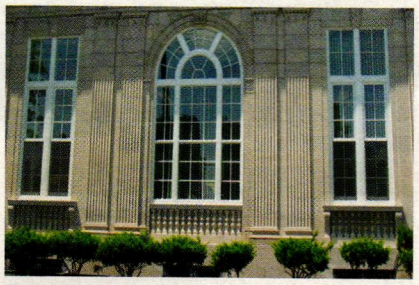
Seekircher Steel Window Repair restored this original steel window in New York City. *Click on No. 3590*



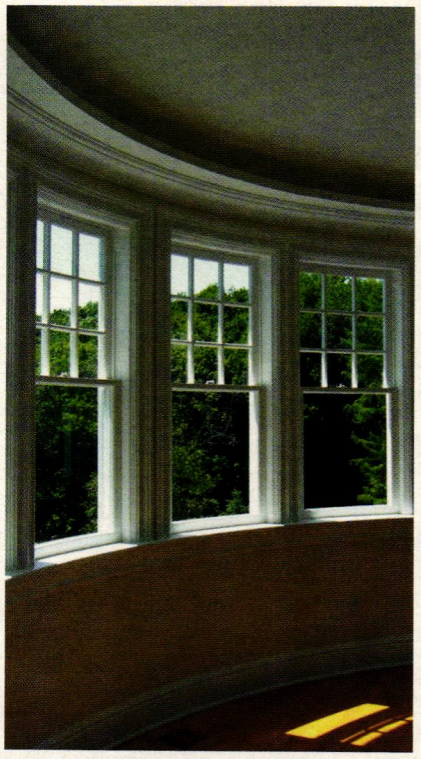
The windows of the Branch Bank of the United States (1822-1824) were rebuilt and glazed using **Bendheim**'s historically accurate Light Restoration Glass; this façade is now on display at the American Wing of the Metropolitan Museum of Art in NYC. *Click on No. 641*



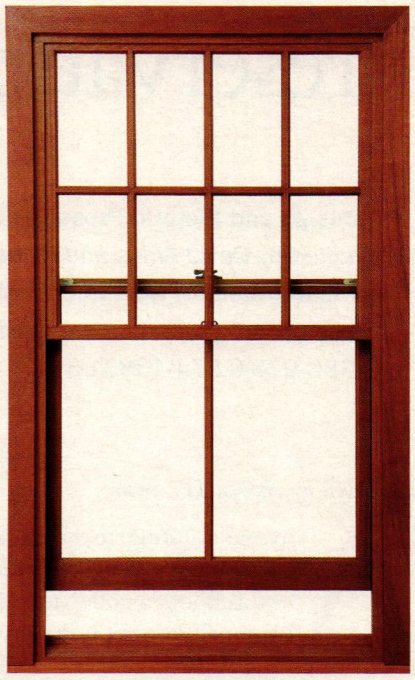
Architectural Components restored the double-hung windows for the Customs House Maritime Museum in Newburyport, MA; the windows feature laminated single-pane glass and are counter-balanced with weights and pullies. *Call for more information.*



Parrett Windows & Doors built this large, multi-unit window set to customer specifications. *Click on No. 3003*



Wood Window Workshop manufactured these custom bent double-hung wood windows with true divided lights and radiused glass for a building in Connecticut. *Click on No. 9640*



Pella offers windows made of 21% post-industrial recycled content. *Click on No. 1998*

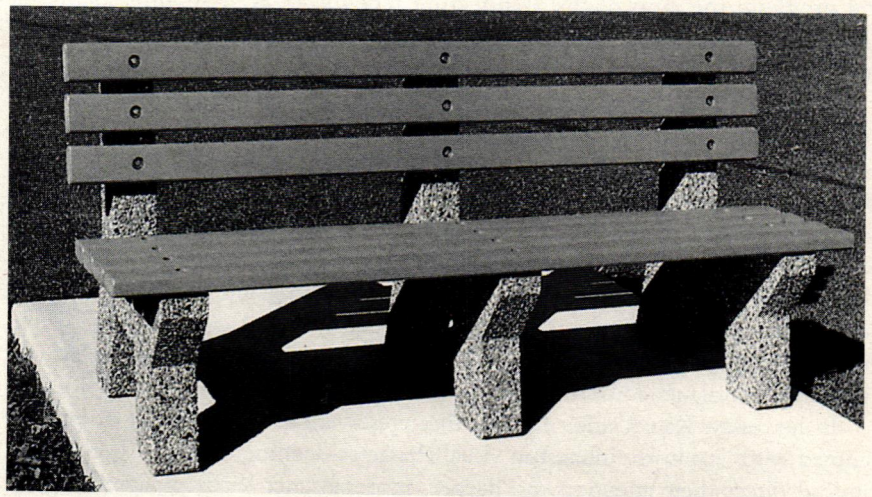
SALVAGED & RECYCLED MATERIALS



The Glenwood parlor stove is one of many heating stoves available from **Good Time Stove**. *Call for more information.*



Crystal Ash is one of 10 colors available from **Eco by Cosentino**; the countertop is made of 75% post-consumer recycled materials.



The Park Style Bench from **Doty & Sons** is made with recycled plastic lumber; it is available in 6- and 10-ft. lengths. *Click on No. 2090*

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Preservation's Smoking Gun

Design and Historic Preservation: The Challenge of Compatibility
edited by David Ames and Richard Wagner
The University of Delaware Press; 2009
197 pp; softcover; numerous b&w photos and sketches; $44.50
ISBN 978-0-874-13831-3

Reviewed by Steven W. Semes

Anyone wanting to know why additions to historic buildings and districts have become increasingly discordant will find the answer in this book, a collection of a dozen or so papers given at the Third National Forum on Preservation Practice: A Critical Look at Design in Historic Preservation, held at Goucher College in Baltimore in March 2002. The collection is an excellent window into the minds of the people who design and approve contrasting new work in historic settings, making it an important document in the debate that is now – at last – engaging the preservation field.

The essays range widely in point of view and interest, but are united in their implicit engagement with two themes introduced by the editors at the outset: first, the close relationship between historic preservation and design and, second, the "separation of the world into verbal and non-verbal components." The first of the two themes reminds us that all preservation decisions are design decisions, not scientific deductions. Any decision about an historic site entails an attitude (implicit or explicit) concerning the aims of architecture in the present. The authors, for the most part, view historic resources through the lens of contemporary modernism, and that admission reveals a fundamental problem: the aims of the architecture recognized as "contemporary" are antithetical to those in "historic" buildings. Endless contradictions flow from that essential problem.

The second theme recognizes that while members of the public emphasize visual qualities when making judgments about their environment, many professionals use abstract verbal concepts that often poorly correlate with the visible facts. This emphasis on verbal propositions has the effect of leading discussions of the Secretary of the Interior's Standards for Rehabilitation, for example, away from the strongly visual criteria mentioned in the Standards themselves. "The Challenge of Compatibility," as the book's subtitle has it, is then to define that term in ways that do not necessarily require visual coherence between new construction and historic fabric. This is the cognitive disconnect that has inspired discordant additions to historic buildings from San Francisco to Boston.

In her essay, Kate Lemos explains that preservationists should not be preoccupied with "exclusive interest in visual character-defining context," but should instead direct their attention to "deeper, more abstract levels of significance." The emphasis on visual compatibility in the Secretary's Standards has led to "a narrow idea of what might be an appropriate intervention" and "limits design innovation." The emphasis on visual continuity "leaves the preservationist unable to acknowledge the necessity of visual difference as a means of distinguishing between 'new' and 'old.'" That distinction is essential for the Modernist because without it the "historicity" of form (i.e., the "architecture of our time") would not dominate the relationship between new and old in a way that would justify whatever the Modernist designer wishes to impose on the site.

As an example, Lemos cites the Jean Nouvel-designed glass tower at 40 Mercer Street in New York's SoHo Cast Iron Historic District, built in 2007 and conspicuously out of scale and character with the district. The building's "compatibility," we are told, is based on the new building's technological innovation — the metal frame and glazing system of its exterior envelope – which Lemos finds analogous to the historically innovative techniques of the cast-iron facades of its historic neighbors. Technical innovation circa 1880 = technical innovation circa 2005 = compatibility that "penetrates" deeper than physical resemblance. Astonishingly, the New York City Landmarks Preservation Commission approved this rationalization and the completed building is now a highly visible intrusion in the historic district.

In their chapters, Pamela Hawkes and Peyton Hall join Lemos in bemoaning the notion that new construction in an historic setting must be "subservient to the original architecture," as if this were not a natural and reasonable expectation when dealing with valued cultural resources. They hold up Carlo Scarpa's evisceration and partial demolition of the Castelvecchio in Verona as an ideal. Whatever one may think of Scarpa's work as modern design, his interventions are a frightening precedent. What is lost in this approach is respect for the character of the historic resource itself, which Scarpa-inspired designers see as a mere pretext for showcasing their real interest – "provocative" Modernist design.



The new glass tower at 40 Mercer Street in New York's SoHo Cast Iron Historic District was designed by Jean Nouvel and built in 2007. Despite the incongruous appearance of this all-glass volume among its mostly late 19th-century masonry and cast-iron neighbors, the New York City Landmarks Preservation Commission accepted the architect's claim that it is "compatible" with the district because its exterior cladding is technologically advanced in the same way that the cast-iron facades in the district were technologically advanced for their time. This verbal argument was used to justify a design that would not be considered consonant with the district on strictly visual terms, leading to a prioritization of "ideas" over visual coherence.

Tellingly, no traditional architects are represented among the authors and few traditional projects are illustrated in the book. Those projects that do take an historical style seriously are the only ones that actually succeed in adding value to their settings, as grudgingly admitted by Eleanor Esser Gorski and Dijana Cuvalo in their case study of design review by the Commission on Chicago Landmarks. But they fail to draw the obvious conclusion from their examples: The antidote to "bad traditional" design is "good traditional" design, meaning work that reflects mastery of the typological and stylistic languages of the place. Why then does no one in this book consider distinguished new traditional design even as a theoretical option?

The final chapter recounts the restoration and expansion of Eero Saarinen's Dulles International Airport. Here the previous criticism that the Secretary's Standards over-emphasize visual continuity is inverted: Now the Standards are problematic because they require differentiation in a case where only matching precisely the pre-existing building would allow it to grow in accordance with the architect's intentions.

Saarinen designed the terminal to be doubled in length in response to increasing demand, but some preservation authorities wanted the addition clearly distinguished from Saarinen's work. In the end, the project expanded the terminal with minimal "differentiation," but what traditional landmark building would be allowed to expand in this reasonable way, when such "delayed completions" are still subject to the requirement that the new be differentiated from the old? This challenging question is not addressed in the book.

Such complexities arise from the language of the Secretary's Standards, with their requirement that two logically contradictory values – differentiation and compatibility – be maintained in balance. To their credit, the Standards propose that this balance be realized *in visually coherent terms*. Attaining this goal is indeed a matter of design, not verbal posturing, and it must be pursued with knowledge of and respect for the historic setting. Finally, it must be pursued without stylistic prejudices. This book reveals how deep and uncritically held those prejudices can be, and how far we have yet to go to recapture the balance. **TB**

Steven W. Semes is Academic Director of the Rome Studies Program and Associate Professor of Architecture at the University of Notre Dame. He is also the author of The Future of the Past: a Conservation Ethic for Architecture, Urbanism, and Historic Preservation *(W.W. Norton, 2009) and the recipient of the 2010 Clem Labine Award. For more information, visit his website, www.thefutureofthepast.net. His blog can be found at www.traditional-building.com.*

Web Extra: A longer version of this review and additional photos can be found at www.traditional-building.com/extras/Feb11RevSemes.htm.

Sex, Drugs and Richardsonian Romanesque

Triumvirate: McKim, Mead & White: Art, Architecture, Scandal, and Class in America's Gilded Age
by Mosette Broderick
Alfred A. Knopf, New York, NY; 2010
581 pages; hardcover; 159 b&w photos; $40
ISBN 978-0-394-53662-0

Reviewed by Gordon Bock

Will there ever be another McKim, Mead & White? Though the last 100 years has seen the likes of Wright, Corbu, and the rise of modern mega-firms, it has never really matched this unlikely mix of talents and personalities. After making their mark with a clutch of now-iconic shingled houses, they hit the big time by recombining historical details of the old world for the new stations, libraries, clubs and offices of the railroad age, then infusing them with Beaux-Arts planning and rich, artistic interiors. Critics of the 1950s dismissed these buildings as mere eclecticism, but McKim, Mead & White brought European sophistication and urbane beauty to American architecture of the 1880s and '90s, and their newly minted millionaire clients ate it up.

As Mosette Broderick masterfully explains in *Triumvirate: McKim, Mead & White: Art, Architecture, Scandal, and Class in America's Gilded Age*, the firm of McKim, Mead & White evolved along with New York and the nation to be much more than the sum of its three dramatically different partners. Even the name, which rolls off the tongue with alliterative ease, was made in marketing heaven. (Try saying Skidmore, Owings & Merrill three times fast.)

Charles Follen McKim, the highly principled son of a well-known abolitionist from Philadelphia, grew up shy and prone to chronic depression but, nonetheless, became something of a charm artist. After squeaking through a year at Harvard on the merits of his baseball skills, he found his métier as an architect at the École des Beaux-Arts in Paris – just the third American to study there after Richard Morris Hunt and Henry Hobson Richardson.

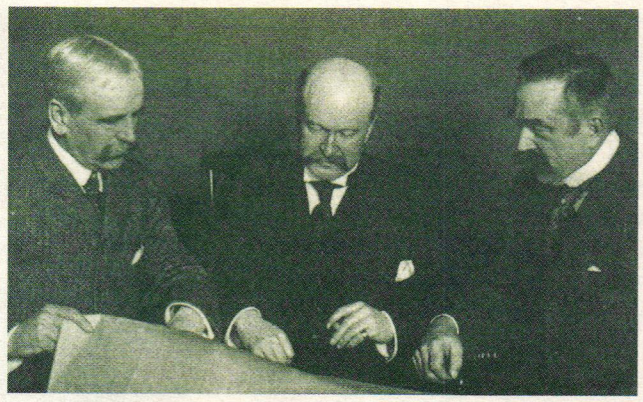
Outgoing and active to the point of hyper, Stanford White was the near-polar opposite of McKim. Taken on as junior partner at the age of 26, White brought neither academic training nor society entrees to the fledgling firm (his New York family was genteel yet threadbare) but, as McKim put it, he could "draw like a house afire."

Astride them was the old-line Vermont Yankee, William Rutherford Mead. Following school, Mead, like McKim, made the rounds of NewYork architects until the two hooked up to share their own office space. When the arrangement formalized into a firm, Mead took a back seat in design to devote his time to bringing in work, running the office, and keeping his two partners from going off their respective deep ends.

Connections have always counted for a lot in building an architectural practice, so it's no surprise to learn that, in the latter 19th century, the social network was as important inside the drafting rooms as outside in clubs and resorts. While the chain of now-legendary talents hopping from office to office is the stuff of history – McKim cutting his teeth in Richardson's early studio; White following in his footsteps; Robert Peabody (of Peabody & Stearns) being a McKim school chum as well as professional rival; mid-westerner Cass Gilbert getting a year's dose of New York at McKim, Mead & White – Broderick helps us understand its impact on buildings.



McKim channeled Roman baths for a commuter railroad at New York's Pennsylvania Station, demolished in the early 1960s.



The iconic image of the architects Charles Follen McKim (left), William Rutherford Mead, and Stanford White, appears on the back cover of Broderick's book.

Apparently, sex was another common connection. While White has been luridly famous as an "entertainer" of young chorus girls since his sensational demise a century ago, Broderick makes a convincing case that the sculptor Augustus Saint-Gaudens was much more than his collaborator, close friend and artistic soul mate. (It's not news that Saint-Gaudens and his model Davida Clark were involved for years, but research suggests his sexuality was fluid beyond what his wife called being "very French.")

Though McKim's first marriage ended abruptly with dubious accusations of his misconduct, according to Broderick, more likely his young wife fell in love with their child's nurse. Mead, though, remains a mystery throughout the book. He eventually married, but unfortunately – or wisely – left no memoirs, meaning his private life is even more obscure than his professional one, True to legend, we learn it was indeed McKim, Mead and then-friend Stanford White who seeded the Colonial Revival with a road trip up the New England coast in 1877. (McKim already had the history bug after Paris and basically restoring some 18th-century houses in Newport.)

Also true is the heritage of Joseph Morrill Wells, the firm's first draftsman who, though lacking formal architecture credentials (such as they were in the 1870s) was nonetheless a brilliant designer. Best known for the Villard houses in midtown Manhattan, it was Wells who not only pulled together the ungainly designs of McKim and White, but led the firm from picturesque, stick-built resort houses modeled on the vernacular farm structures of Normandy to doing their homework in the Renaissance landmarks of Italy and France. This practice becomes the inspiration for many of the firm's most famous public buildings and, ultimately, the ethos of the 1893 World's Columbian Exhibition and the City Beautiful movement.

Any fan of architectural history who cut his/her teeth on Vincent Scully's Stick and Shingle Style books will be thrilled at the wealth of historic photos of 19th-century houses in *Triumvirate*, as well as the surprising amount of material on McKim, Mead & White's contribution to the seaside architecture of Newport and the New Jersey shore. To her credit, Broderick confines the murder of the increasingly sybaritic White (an often-told tale) to the bald facts, which are tasty enough. (Yes, there are red velvet swings, mirrors, hideaways, drugs and both White and John Barrymore wondering if they are the father of Evelyn Nesbit's bout of "appendicitis".)

It may be a cliché to call *Triumvirate* a rich tapestry of a book, but that aptly describes the complex warp and weft of lives and buildings that Broderick has stitched together from what is clearly prodigious research.

From the "cottages" of Newport, Lenox and Long Island to the creation of Madison Square Garden and the dueling train terminals of Manhattan, it hits all the bases. The remarkable part of the story is, despite the stress of phenomenal success, periodic tragedies and wildly divergent lives, by all accounts all three architects remained dear friends to the very end. **TB**

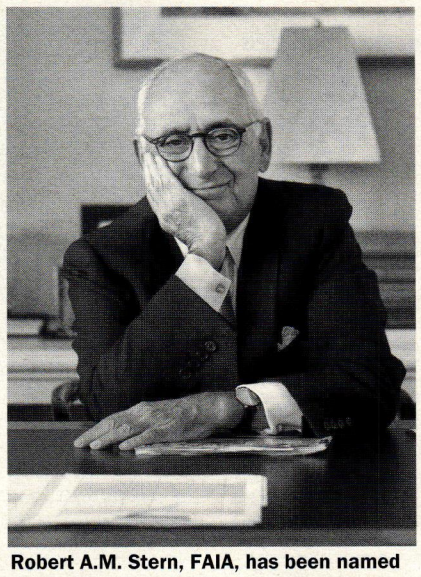
Gordon Bock is a writer, architectural historian, technical consultant, and lecturer, as well as co-author of the forthcoming book The Vintage House *(www.vintagehouse-book.com) His blog can be found at www.traditional-building.com.*

Web Extra: Additional photos can be seen at www.traditional-building.com/extras/Feb11Revmmw.htm.

2011 Driehaus Prize

Robert A.M. Stern, FAIA, founder and senior partner of Robert A.M. Stern Architects, LLP, and dean of the Yale School of Architecture, has been named the recipient of the 2011 Driehaus Prize for Classical Architecture. Stern will receive the $200,000 annual prize and a model of the Choregic Monument of Lysikrates during a March 26th ceremony in Chicago, IL. The architect, writer and educator will join a distinguished list of past recipients: Rafael Manzano Martos (2010); Abdel-Wahed El-Wakil (2009); Elizabeth Plater-Zyberk and Andres Duany (2008); Jaquelin T. Robertson (2007); Allan Greenberg (2006); Quinlan Terry (2005); Demetri Porphyrios (2004); and Leon Krier (2003).

The prize was established in 2003 by Richard H. Driehaus, founder and chairman of Driehaus Capital Management in Chicago, IL, to honor the best practitioners of traditional, Classical and sustainable architecture in the modern world. It is presented by the University of Notre Dame School of Architecture, whose dean, Michael Lykoudis, chaired the Driehaus Prize Jury. He says, "More than any other practicing architect today, Bob Stern has brought Classicism into the public realm and the mainstream of the profession, reinvigorating it for generations to come. We are honored to have him among the Driehaus Prize laureates."



Robert A.M. Stern, FAIA, has been named the recipient of the 2011 Driehaus Prize. He will receive the award at a ceremony in Chicago, IL, in March of this year. Photo: Robert A.M. Stern Architects

Now in its 41st year, Robert A.M. Stern Architects, LLP, has grown to 220 architects, interior designers and supporting staff. The firm works around the globe, with projects underway in Europe, Asia and South America. Within the U.S., acclaimed buildings such as the glass-curtain-walled Comcast Center in Philadelphia, PA; the pre-war-inspired residential tower 15 Central Park West in New York City; and the seminal town plan for Celebration, FL, have built Stern's reputation as a modern traditionalist, whose work builds upon the principles, values and ideals of Classicism. Current high-profile commissions include the George W. Bush Presidential Center at Southern Methodist University in Dallas, TX, and two new residential colleges at Yale University in New Haven, CT.

Besides personally directing the design of each of the firm's projects, Stern continues his long career as a teacher and writer. He is a committed preservationist, and has lectured extensively in the U.S. and abroad to raise awareness of the importance of architecture and urbanism to contemporary life, and to reopen the discourse between the past and the future. He is a fellow of the American Institute of Architects, and received the AIA Chapter's Medal of Honor in 1984 and the Chapter's President's Award in 2001.

In 2007, he received both the Athena Award from the Congress for the New Urbanism and the Board of Director's honor from the Institute of Classical Architecture and Classical America. He received the 10th Vincent Scully Prize from the National Building Museum in 2008, and the Jacqueline Kennedy Onassis Medal from the Municipal Art Society of New York in 2009. Additionally, Robert A.M. Stern Architects has received a total of four Palladio Awards, in 2004, 2005 and 2010, for its commercial work.

Stern's reaction to this latest honor is "one of pure pleasure," he says. "I think it is a wonderful prize. I respect it because it is not for one building or for one star turn, but for an ideal – a set of principles and a body of work. It is extremely gratifying because so may people I admire in the profession have been awarded the Prize in the past. I take it very, very seriously."

This year's jury was comprised of Richard H. Driehaus, founder and chairman of Driehaus Capital Management; Michael Lykoudis, Frances and Kathleen Rooney Dean of the University of Notre Dame School of Architecure; Adele Chatfield-Taylor, president of the American Academy in Rome; Robert Davis, developer and founder of Seaside, FL; Paul Goldberger, architecture critic for *The New Yorker*; Leon Krier, Inaugural Driehaus Prize laureate; and David M. Schwarz, principal of David M. Schwarz Architects, Inc. – *Lynne Lavelle*

Web Extra: Additional photos can be seen at www.traditional-building.com/extras/Feb11Driehaus.htm



The pre-war-inspired residential tower 15 Central Park West is one of many acclaimed buildings by Robert A.M. Stern Architects; it was completed in 2008 in New York City. Photo: Peter Aaron/Esto

2010 Charles E. Peterson Prize

The winners of the 2010 Charles E. Peterson Prize, now in its 28th year, have been announced. Presented jointly by the Historic American Buildings Survey (HABS) of the National Park Service, the Athenaeum of Philadelphia and the American Institute of Architects, the student competition of measured drawings was created to foster a sense of awareness, appreciation and knowledge of America's historic architectural sites and structures. To date, more than 2,000 students from 68 colleges and universities have competed, generating over 5,300 sheets of drawings to supplement the HABS collection at the Library of Congress.

The annual competition honors Charles E. Peterson, FAIA, a National Park Service landscape architect and the founder of HABS. In 1933, he initiated the country's first federal preservation program aimed at documenting its architectural heritage. The collection is intended to represent "a complete resume of the builder's art," which results in a variety of building selections – from architect-designed monumental structures to utilitarian and ethnically derived building traditions. In addition to drawings, each HABS project includes a written history and black-and-white photographs, and is made available for public use.

Winning teams are recognized for preparing the best sets of drawings according to HABS guidelines and are awarded prizes totaling $9,000. Entries are judged on criteria such as the historical significance of the building, the complexity of the site or structure, as well as the drafting quality, sheet composition and graphic consistency of the presentation.

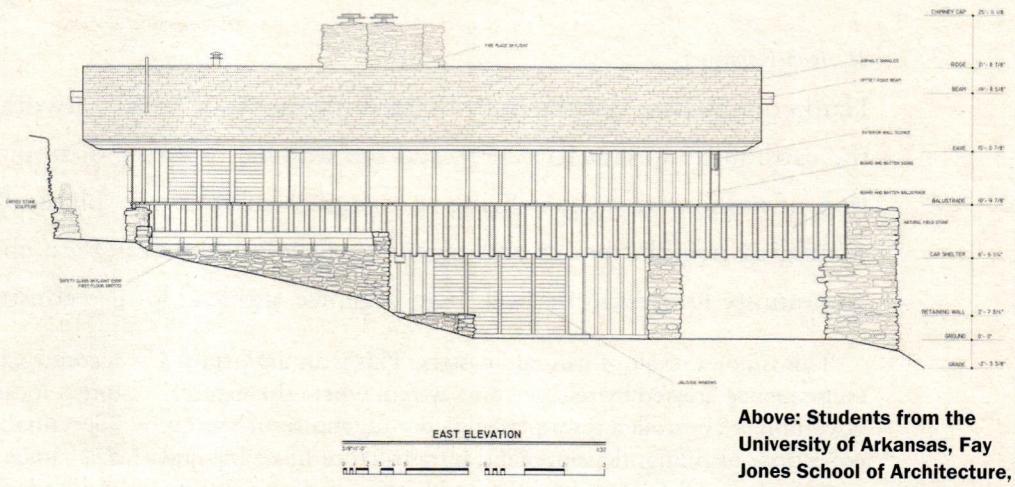
The jury, which included one representative from each hosting organization, was made up of Hyman Myers, FAIA, president of Preservation Consultants, LLC, representing the Athenaeum of Philadelphia; Jonathan Spodek, AIA, associate professor of architecture at Ball State University and chair of the AIA HABS Coordinating Committee, representing the AIA; and Mark Schara, AIA, HABS architect, representing the National Park Service.

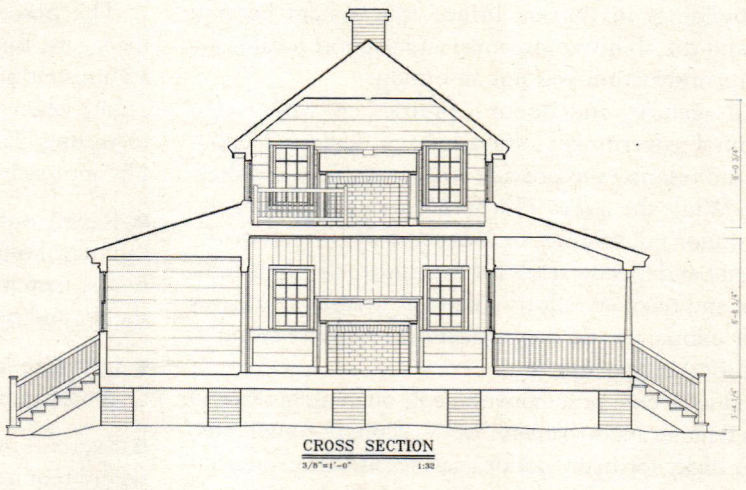
First place ($3,000) went to students from the University of Arkansas, Fay Jones School of Architecture, for measured drawings of the E. Fay and Gus Jones House in Fayetteville, AR. The modern house nestled in the hillside of Arkansas' Ozark Mountains was designed by Fay Jones as his private residence in 1955. The architect was mentored by Frank Lloyd Wright and while both architects designed according to the site's natural settings, Jones' designs favored strong vertical counter-positioning. While his home is often overlooked by scholars and enthusiasts, it contains many well-known characteristics found in his later works.

The winning team was instructed by Gregory Herman and comprised of Addison Bliss, Chloe Costello, Jillian Jung, Tyler Meenen, Sean Paquin, Anthony Parsons, Matt Poe, Adrienne Presley, Micah Szabo, Ginger Traywick and Joseph Weishaar.

The $2,500 second prize was awarded to Bridget O'Brien working with instructor Ashley Robbins Wilson, AIA, of the graduate program in historic preservation from the College of Charleston/Clemson University, for her drawings of the MacColl House in Bennettsville, SC.

The $2,000 third prize went to students from the College of Architecture at the University of Texas at San Antonio for drawings of the Heermann Store in Somerset, TX. Built in 1892, the load-bearing masonry structure is a rare surviving example of rural South Texas commercial buildings. The student team, led by Sue Ann Pemberton, FAIA, was comprised of Ricardo Alarcon, George Barrera, Mario Cantu, Andy Castillo, Christopher Castillo, Jennifer Flores, Dorian Gutierrez, Eduardo Hernandez, Adekunle Lufadeju, Sonal Oswal, Brita Pearson, Deidre Remley, Judith Ruvuna, Justin Scanio, Ryan Schmidt, Shayna Thompson, Matthew Tompkins, George Torres and Anna Wulfe.





Above: Students from the University of Arkansas, Fay Jones School of Architecture, working under Gregory Herman, won first place for their measured drawings of the E. Fay and Gus Jones House in Fayetteville, AR. The private home was the architect E. Fay Jones' first design; it contains many of the architect's well-known design characteristics that were featured in his later projects.

Left: Bridget O'Brien, instructed by Ashley Robbins Wilson, AIA, won second place for measured drawings of the MacColl House in Bennettsville, SC.

The $1,500 fourth prize was awarded for drawings of the Shoreland Arcade in Miami, FL. Ricardo Lopez instructed students at the University of Miami School of Architecture, and the team was made up of Jacob Aaron, Hassan Bagheri, Lisa Blacklidge, Lacey Block, John Dietz, Alexandra Goldstein, Peter Graberis, Daniel Hurst, Jesse Kirkland, Kevin Kirkwood, Simone Meeks, Ivonne Perusquia, Adam Pinter, Michael Poupore, Christopher Rodriguez, Raquel Rodriguez, Tiffany Savage and Samuel Terrizzi.

Honorable mention awards were given to four teams. Students at University of Texas at Austin, School of Architecture, instructed by Monica Penick, were recognized for their drawings of the Sampson-Nalle House in Austin, TX. The team was comprised of Amanda Carpenter, Grace Cynkar, Meg Frisbie, Hannah Nebb Meyer, Nathaniel Muhler and Jessica Uguarte.

The second honorable mention was awarded for measured drawings of the B. Harley Bradley House in Kankakee, IL, completed by students at the University of Illinois School of Architecture. Instructed by Paul Hardin Kapp, AIA, the students were Phillipe Brochart, Scott Farbman, Wei Gao, Mathew Goyak, Jonathan Klocke, Konrad Laskowski, Naomi Lipke, Monica Alicea Matos, Marlo Messer, Iris Sacher, Catherine Wang and Lili Xu.

The third honorable mention award was given to students at Texas A&M University, College of Architecture, for the drawings of Saint Andrew's Episcopal Church in Bryan, TX. Instructed by Robert Warden, the team included Justin Curtsinger, Colin Darby, Pamela da Graca, Stephanie Guariglia, Sheldon Henning, Craig Jeffrey, Ashley Martin, Jacob Morris, Analyn Nunez and Renee Post.

Mike Ellingson and Don Watson, students from the Department of Architecture at Hampton University, were also recognized for their measured drawings of the Clarke Hall in Hampton, VA. They were instructed by Ron Kloster. – *Annabel Hsin*

Web Extra: Additional photos can be seen at www.traditional-building.com/extras/Feb11Peterson.htm.

The Long Way Home

By Rob Robinson

Haiti continues to devolve into isolated fragments of social networks, governance and community. The effects of the earthquake in January, 2010, and the seasonal battering of tropical storms have exposed the vulnerable condition of millions of people living in marginal conditions – physically, economically and politically. The tasks of rebuilding neighborhoods and regenerating local economies are challenged by the absence of local political and community leadership that can help organize and lead local reconstruction efforts.

This is not a result of natural disasters. This is an unfortunate consequence created by reliance on a system where the national government controlled resources and core functions such as tax collection, planning, development, infrastructure financing and construction. All towns and cities in Haiti were dependent on the national government to provide civil services. Once the central organization was lost in the catastrophic collapse of the government buildings in Port-au-Prince, this system became non-existent and the ability to organize and support local leadership in the reconstruction was not an option.

Outside aid agencies and donor countries, as well as the remaining central government officials, have dedicated enormous energy and resources to provide emergency care and shelter to citizens. While the *Action Plan for Haiti*, developed for the international donor community in March of 2010, is remarkable for its clarity and specific goals for the future, the long-term reconstruction and recovery efforts are not as straight forward as the emergency efforts, nor do they attract the resources required to implement local redevelopment.

Housing and local enterprise reinvestment, ongoing health and education, job training and social services are all pretty complicated and a little too sticky for many donor agencies in the reconstruction and restoration process. Many families without housing after the earthquake may have lived in marginal, un-serviced areas of the city, often squatting on land without legal tenure or ownership. Once destroyed, it is nearly impossible to provide permanent housing for this population because they were "invisible" before the disaster, living hand-to-mouth in the massive informal settlements in the hills and ravines within Port-au-Prince.

As architects and planners, we tend to focus on specific interventions such as creating an ideal master plan, designing new cities and towns or incorporating the latest technologies to transform local building practices to make them disaster resistant. Every construction and building component company shows up to promote rapid prefabrication of houses. Economic development strategists want to get new foreign investments and businesses interested in the local opportunities. The importance of local traditions, small business opportunities and neighborhood services are often overlooked in these efforts.

While there may be a need for all of these elements, the core of the long-term recovery and redevelopment success is the ability to act relatively quickly and boldly to remobilize the local economy. It is critical to secure, prepare and deliver sustainable redevelopment sites, and engage the local population directly in the recovery and long-term reconstruction process. Without consensus and leadership, there can only be limited impact from all of the international efforts to help restore civic functions and move on with a coordinated and focused reconstruction effort.

Our own efforts working with Mayor Jason in Port-au-Prince provided a stark and revealing experience of the complexities of how to move forward. The mayors of the affected cities and towns in Haiti had not been included on the national reconstruction committees. Mayor Jason could not reconstitute a local government without support and resources. While "decentralization" of the governments was an expressed goal in *The Action Plan*, the reality of how to empower local officials and leaders was not defined. Mayor Jason went on an international campaign to solicit help from mayors of cities all over the world, pleading for direct support.

The mayor assembled a team of experienced construction managers, financial planners, engineers and planners, as well as administration and management advisors. His goal was to form a core team to perform short-term duties while training and recruiting Haitian staff and technical expertise for the long term. His approach was simple and straightforward:

- Reach out to the neighborhoods with a network of local municipal offices that can begin to provide information, register needs, match up donor or governmental services such as food, shelter and health care with residents.
- Organize local leadership in the neighborhoods and establish a reconstruction plan for each area.
- Exercise public consolidation of property in neighborhoods where required and organize local work forces to begin clearing and reconstruction.
- Establish building standards and require locally approved plans

While international aid officials and national government officials acknowledged the need for such an approach, there was no vehicle for supporting this kind of local effort – no clear conduit for funding or oversight. The mayors and local municipal staffs continue to have little or no impact on reconstruction policy.

So the process continues to center on big picture efforts of the Interim Reconstruction Committee and groups like the United Nations tasked with emergency relief. Priorities are established by national or international interests with little or no involvement of local communities. The national political scene continues to create uncertainty, mistrust and unrest while local neighborhoods and "temporary settlements" wait for some resolution, some sign of assurance and a clear message that directs them to a future with more certainty. Until that happens there are only plans and proposals waiting for a country to come to terms with how to rebuild itself from the ground up.

Indeed, this is a long way home. **TB**

See our website for photos.

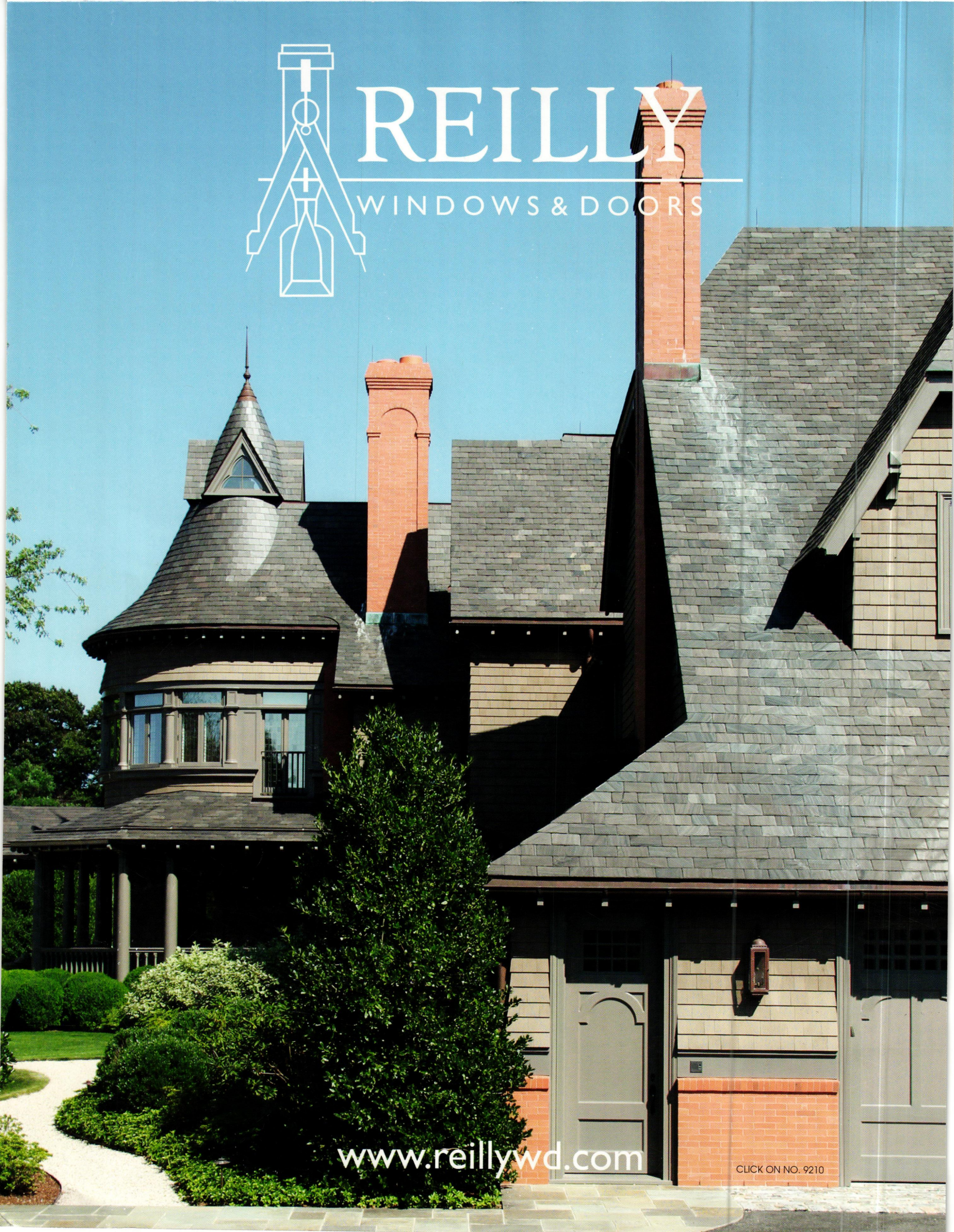
Rob Robinson is the Managing Principal of Urban Design Associates. He has spent much of his career in international disaster response for rebuilding housing and training local trades in appropriate construction techniques. Rob is a former Peace Corps volunteer in the Caribbean where he developed and implemented housing reconstruction programs for local communities in the aftermath of hurricanes.

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